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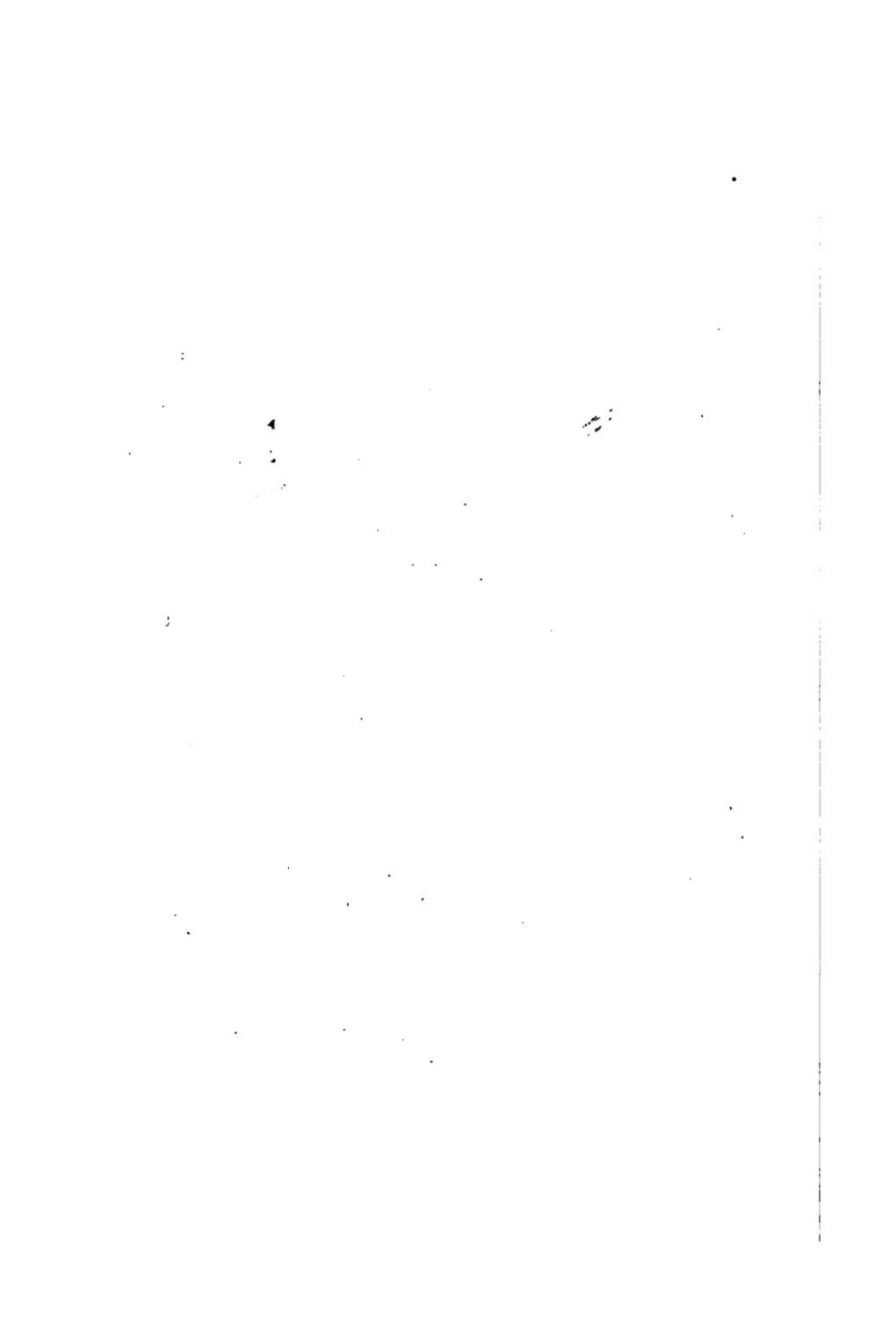
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SCENES
FROM
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Rugby Edition

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FELLOW AND TUTOR OF CORPUS CHRISTI COLLEGE, OXFORD; AND LATE
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THE HECUBA

NEW EDITION

RIVINGTONS
WATERLOO PLACE, LONDON

MDCCCLXXXV

29th. f. 12.



DRAMATIS PERSONÆ.

'Εκάβη, late queen of Troy, a captive.

'Οδυσσεὺς, king of Ithaca, Greek chieftain.

Πολυξένη, daughter of Hecuba.

'Αγαμέμνων, leader of the Greeks.

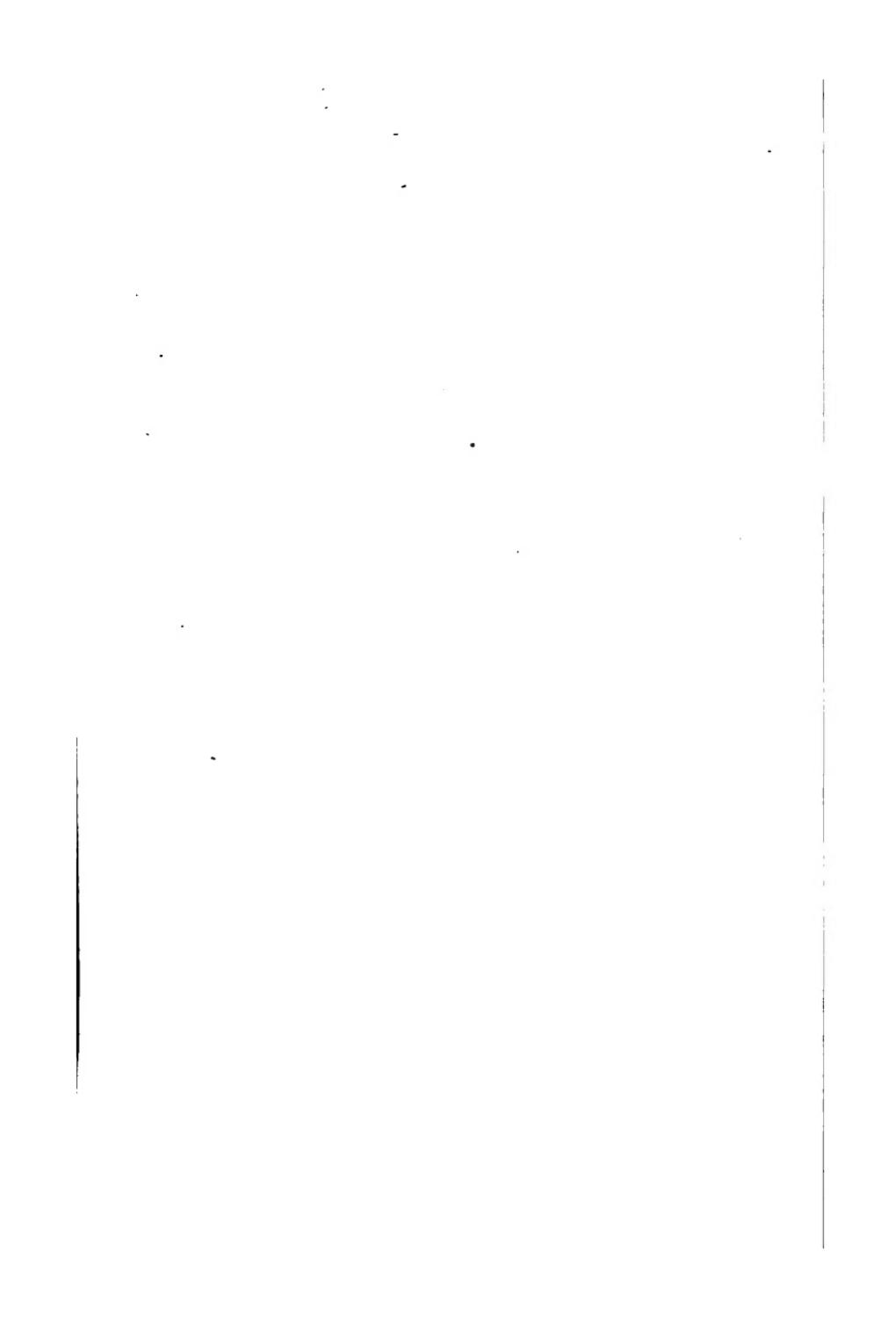
Ταλθύβιος, herald and attendant of Agamemnon.

Πολυμήστωρ, king of the Thracian Chersonesus.

Chorus of Trojan captive women.

The scene is the shore of the Thracian Chersonesus, with Hecuba's tent in front, and the other tents of the army near: behind, the sea and the ships.

This scene remains the same all through the play.



P R E F A C E.

THE outline of the plot of the HECUBA is as follows:—

The main subject is the misery and vengeance of the captive HECUBA, queen of Troy. Her daughter, POLYXENA, is doomed to be sacrificed on the tomb of ACHILLES, to appease the uneasy ghost of that departed hero. ODYSSEUS informs her of this resolve and claims POLYXENA. HECUBA appeals to him, reminds him how she once saved his life, and begs for her daughter's in return. ODYSSEUS pleads the decree, which he cannot undo. POLYXENA shows a noble readiness to die, and HECUBA is left in despairing grief after a vain attempt to be allowed to die in her daughter's place. [Scene I.]

TALTHYBIUS comes and tells her of her daughter's noble and courageous death, and how the Grecian youths did her honour.

[Scene II.]

HECUBA then hears of the finding of the body of her son POLYDORUS, who had been entrusted to the care of POLYMESTOR, king of the Chersonese, and had been murdered by him for his gold. She entreats AGAMEMNON to help her to vengeance; he hesitates, but agrees at last to countenance the deed, if she will do it. [Scene III.]

POLYMESTOR comes to see HECUBA at her request, and she entices him into her tent with his children, where she and the Trojan captives murder the children and blind the father's eyes.

[Scene IV.]

AGAMEMNON comes on the scene; POLYMESTOR rushing blinded out of the tent appeals to him for justice: he hears both sides, and decides that the murderer has been justly requited. The dead bodies are then buried; a wind springs up, and the ships start for Greece. [Scene V.]

The HECUBA is one of the most widely read of all EURIPIDES' plays, partly on account of its being, on the whole, easy (though by no means without some obscurities of the author's own peculiar kind), but chiefly owing to its undeniable beauties

First, the figure of HECUBA herself is strong both in conception and execution. She combines the characteristics of the *barbarian* (according to the Greek conception) and the *queen*. She is at once passionate and dignified, unselfishly devoted to her children, and relentless in revenge against the faithless POLYESTOR. The skill of EURIPIDES in producing dramatic "effects" comes out in the case of HECUBA prominently. Her earnest entreaty to die for her daughter (154), or at least with her (163); her utter prostrate grief when she is carried away (207); her moment of joy at the thought she is to die also (232); her calm, dignified grief when she hears how nobly her daughter died (308); the passionate appeal to AGAMEMNON for help against her son's murderer, ending with a most powerful climax (411—461); her subtlety in entrapping POLYESTOR, and the scathing bitterness of her reply to him before the judge, are all most effectively worked up, and make a series of most successful pictures.

POLYXENA, again, although there is very little of her in the play, is distinct, and beautiful in her noble calm and courage. She does not desire to live merely as a slave, with a slave for husband: a noble death is better (120 sqq.): and when her mother falls into despairing grief she gently rebukes her (174), and hides her own head that sympathy may not break down her composure (202). But the most charming piece of all about POLYXENA is TALTHYBIUS' account of her death. EURIPIDES is always effective in narrative, and is skilful in what is pathetic; and the beauty and pathos of that narrative are consummate (235—306).

The minor parts are also not inadequate. ODYSSEUS shows a heartless flippancy and levity in his interview with HECUBA, which contrast with the real tragedy he is announcing very strongly: he also (106 sqq.) gives us a good specimen of his proverbial skill in rhetoric.

AGAMEMNON does not raise much interest, but there is a touch of greatness in his stately courtesy and compassion for his royal prisoner, now fallen so low.

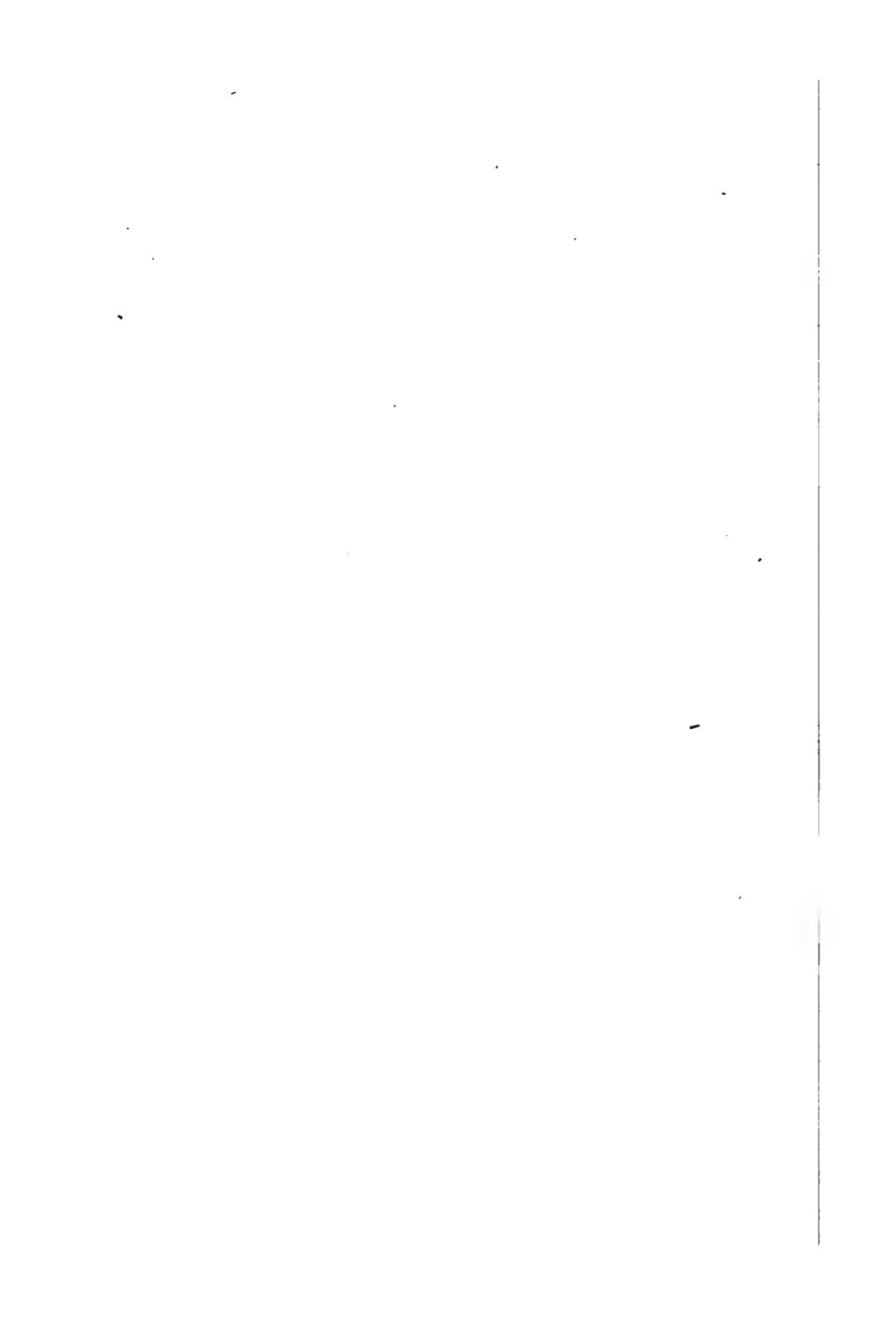
On the other hand, there certainly are some faults in the play; but, for the most part, it is perhaps better to leave these to the

individual reader to discover. There is one, however, which strikes all readers—namely, that the interest of the piece as a drama is much impaired, if not destroyed, by the fact that there are two unconnected stories woven (by a rather flimsy link) into one. The play thus depends for its interest on the effectiveness of its separate scenes, and not on any single thread of development; a point which, however, is not of such importance with Euripides as it would have been with other poets, since the skill of our author always lies rather in successful workmanship in detail, in effective *situations*, than in real dealing with character, or the larger questions of human life.

Those current allusions which EURIPIDES is so fond of bringing in are not absent from this play. We have a sneer at demagogues (37); a reference to a favourite question of the philosophic schools (320); two interesting little artistic illustrations (285, 428); and, finally (in 688), a sarcasm on the sophists, which seems to point to that later mood of the poet (that is so marked in the *BACCHAE*) wherein he seems desirous to draw a distinction between his own position and the more recent developments of the innovating school with which ARISTOPHANES (and others) confounded him. The date of the play cannot be fixed. It is probably, however, considerably earlier than the *BACCHAE*, as the character of the metre and some other small considerations indicate.

It has been necessary to curtail the play a good deal, to reduce it within the limits required for the purposes of this edition. The choric odes are, as usual, entirely omitted. I have also designedly omitted the prologue, which is rather frigid, and not properly dramatic at all. The only other scene entirely left out is that which relates the finding of POLYDORUS' corpse, and in that there is not much interest. The little reflections of the chorus also in the scenes, which strike the modern ear as rather bald, and interrupt the action, have been mostly struck out.

I may perhaps mention, that wherever I have quoted from other plays of this series, the number of the line in the full edition of the play is also given in brackets.



SCENE I.

The shore of the Thracian Chersonese. The tents of the Greeks in the foreground, and the sea in the background, with ruins of Troy. HELENA and her daughter POLYXENA weeping together in the deepest grief. They start up as ODYSSEUS approaches from the tents, and POLYXENA retires, while HELENA advances to receive him. He addresses her quietly and coldly as follows:—

- ΟΔ. γύναι, δοκῶ μέν σ' εἰδέναι γνώμην στρατοῦ
ψῆφον τε τὴν κραυθεῖσαν, ἀλλ' ὅμως φράσω.
ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην
σφάξαι πρὸς δρθὸν χῶμ' Ἀχιλλείου τάφου.
ἡμᾶς δὲ πομποὺς καὶ κομιστῆρας κόρης 5
τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
ἱερεύς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
οἰσθ' οὖν δὲ δρᾶσον; μήτ' ἀποσπασθῆς βίᾳ
μήτ' ἐς χερῶν ἀμιλλαν ἔξελθης ἐμοί·
γίγνωσκε δὲ ἀλκὴν καὶ παρουσίαν κακῶν 10
τῶν σῶν. σοφόν τοι κάν κακοῖς οὐ δεῖ φρονεῖν.
- ΕΚ. [in utter misery, to herself]
αλαῖ παρέστηχ', ὡς ἔοικ', δγῶν μέγας,
πλήρης στεναγμῶν οὐδὲ δακρύων κενός.
κλαγγώ' ἄρ' οὐκ ἔθνησκον οὐ μ' ἔχρην θαυμεῖν,
οὐδὲ ὥλεσέν με Ζεύς, τρέφει δέ, δπως δρῶ 15
κακῶν κάκ' ἀλλα μείζον' η τάλαιω' ἔγώ.
[more quietly and with humility, to ODYSSEUS]

THE HECUBA OF

εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μὴ λυπrà μηδὲ καρδίας δηκτήρια
ἔξιστορῆσαι, σοὶ μὲν εἰρῆσθαι χρεῶν,
ἡμᾶς δ' ἀκοῦσαι τὸν ἑρωτῶντας τάδε.

20

ΟΔ. ἔξεστ', ἑρώτας τοῦ χρόνου γὰρ οὐ φθονῶ.

ΕΚ. οἶσθ' ἡνίκ' ἥλθες Ἰλίου κατάσκοπος,
δυσχλαινίᾳ τ' ἄμορφος, δυμάτων τ' ἄπο
φόνου σταλαγμὸν σὴν κατέσταζον γένυν;

ΟΔ. οὐδὲ· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.

25

ΕΚ. ἔγνω δέ σ' Ἐλένη, καὶ μόνῃ κατεῦπ' ἐμοὶ;

ΟΔ. μεμυῆμεθ ἐς κίνδυνον ἐλθόντες μέγαν.

ΕΚ. ἥψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὅν;

ΟΔ. ὦστ' ἐνθαυεῦν γε σοῖς πέπλοισι χεῖρ' ἐμήν.

ΕΚ. τί δῆτ' ἔλεξας, δοῦλος ὁν ἐμὸς τότε;

30

ΟΔ. [lightly] πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῦν.

ΕΚ. ἔσωσα δῆτά σ', ἔξέπεμψά τε χθονός;

ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἥλιου τόδε.

ΕΚ. [vehemently] οὔκουν κακύνει τοῖσδε τοῖς βουλεύμασιν,

ὅς ἔξ ἐμοῦ μὲν ἔπαθες οἴα φῆσ παθεῖν,

δρῆσ δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' δσον δύνq;

ἀχάριστον ὑμῶν σπέρμ', δσοι δημηγόρους

ζηλοῦτε τιμάς· μηδὲ γιγνώσκοισθέ μοι,

οἱ τὸν φίλους βλάπτοντες οὐ φροντίζετε,

ἥν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.

35

ἀτὰρ τί δὴ σόφισμα τοῦθ' ἥγούμενοι

ἐσ τήνδε παῖδα ψῆφον ὕρισαν φόνου:

πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν

πρὸς τύμβον, ἔνθα βουθυτεῦν μᾶλλον πρέπει;

ἢ τὸν κτανόντας ἀνταποκτεῖναι θέλων

40

45

EURIPIDES.

ἔς τήνδ' Ἀχιλλεὺς ἐνδίκως τείγει φόνον;
ἀλλ' οὐδὲν αὐτὸν ἥδε γ' εἴργασται κακόν.
Ἐλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα·
κείνη γὰρ ὀλεσέν νιν ἔς Τροίαν τ' ἄγει.
εἰ δ' αἰχμάλωτον χρή τιν' ἔκκριτον θαυμεῦν
κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·
ἡ Τυνδαρὶς γὰρ εἶδος ἐκπρεπεστάτη,
ἀδικούθσα θ' ἡμῶν οὐδὲν ἥσσον ηύρεθη.
τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
ἄν δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ,
ἴκουσον. ἦψω τῆς ἐμῆς, ὡς φῆς, χερὸς
καὶ τῆς γεραμᾶς προσπίτινων παρήδοσ·
[bending as a suppliant before him and touching his hand
and cheek]
ἀνθάπτομαι σου τῶνδε τῶν αὐτῶν ἔγώ,
χάριν τ' ἀπαιτώ τὴν τόθ', ἵκετεύω τέ σε,
μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσῃς,
μηδὲ κτάνητε. τῶν τεθνηκότων ἀλισ·
ταύτη γέγηθα κάπιλήθομαι κακῶν·
ἥδ' ἀντὶ πολλῶν ἔστι μοι παραψυχή,
πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὄδοιν.
οὐ τούς κρατοῦντας χρῆ κρατεῖν ἀ μὴ χρεών,
οὐδὲν εὔτυχοῦντας εὖ δοκεῖν πράξειν ἀει.
κάγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
τὸν πάντα δ' δλβον ἡμαρ ἔν μ' ἀφειλετο.
[laying her hand on his head in tones of earnest entreaty]
ἀλλ', ὡς φίλον γένειον, αἰδέσθητί με,
οἴκτειρον ἐλθὼν δ' εἰς Ἀχαιϊκὸν στρατὸν
παρηγόρησον, ὡς ἀποκτείνειν φθόνος
γυναικας, δις τὸ πρῶτον οὐκ ἔκτείνατε.

THE HECUBA OF

- βωμῶν ἀποσπάσαντες, ἀλλ' φκτείρατε.
 νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις Ἰσος
 καὶ τοῖσι δούλοις αἴματος κεῖται πέρι. 75
 τὸ δ' ἀξίωμα, κἀν κακῶς λέγης, τὸ σὸν
 πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἵων
 κακ τῶν δοκούντων αὐτὸς οὐ ταῦτὸν σθένει.
- OΔ. [quietly] 'Εκάβῃ, διδάσκου, μηδὲ τῷ θυμούμενῳ
 τὸν εὖ λέγοντα δυσμενή ποιοῦ φρενί. 80
 ἐγὼ τὸ μὲν σὸν σῶμ', ύφ' οὐπερ ηντύχονν,
 σώζειν ἔτοιμός εἰμι, κούκ ἄλλως λέγω·
 δι δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
 Τρολας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
 σὴν πᾶντα δοῦναι σφάγιον ἔξαιτουμένῳ. 85
 ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
 δῖται τις ἐσθλὸς καὶ πρόθυμος δὲν ἀνήρ
 μηδὲν φέρηται τῶν κακιόνων πλέον.
 ήμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
 θανὼν ὑπὲρ γῆς Ἐλλάδος κάλλιστ' ἀνήρ. 90
 οὔκουν τόδ' αἰσχρόν, εἰ βλέποντι μὲν φίλῳ
 χρώμεσθ', ἐπεὶ δ' ἀπεστι, μὴ χρώμεσθ' ἔτι;
 εἰεν· τί δῆτ' ἐρεῖ τις, ἦν τις αὖ φανῇ
 στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία;
 πότερα μαχούμεθ', η φιλοψυχήσομεν, 95
 τὸν κατθανόνθ' δρῶντες οὐ τιμώμενον;
 καὶ μὴν ἔμοιγε ὥσντι μὲν καθ' ἡμέραν,
 κεὶ σμίκρῳ ἔχοιμι, πάντ' ἀν ἀρκούντως ἔχοι·
 τύμβον δὲ βουλοίμην ἀν ἀξιούμενον
 τὸν ἔμδον δρᾶσθαι· διὰ μακροῦ γὰρ η χάρις. 100
 εἰ δ' οἰκτρὰ πάσχειν φήσι, τάδ' ἀντάκουέ μου'

EURIPIDES.

εἰσὶν παρ' ἡμῖν οὐδὲν ἥσσον ἄθλιαι
γραῦαι γυναικες ἡδὲ πρεσβύται σέθεν,
νύμφαι τ' ἀρίστων νυμφίων τητώμεναι,
ῶν ἦδε κεύθει σώματ' Ἰδαία κόνις. 105

τόλμα τάδ' ἡμεῖς δ', εἰ κακῶς νομίζομεν
τιμᾶν τὸν ἐσθλόν, ἀμαθίαν διφλήσομεν
οἱ βάρβαροι δὲ μῆτε τοὺς φίλους φίλους
ἡγεῖσθε μῆτε τοὺς καλῶς τεθνηκότας
θαυμάζεθ', ὡς ἀνὴρ μὲν Ἑλλὰς εὐτυχῆ,
νῦμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλεύμασιν. 110

[*HECUBA rises from her suppliant posture, and turns away from him in despair. POLYXENA comes forward, and her mother speaks sadly to her]*

ΕΚ. ὁ θύγατερ, οὐμόλ μὲν λόγοι πρὸς αἰθέρα
φροῦδοι μάτην ριψθέντες ἀμφὶ σοῦ φόνου·
σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
σπούδαζε, πάσας ὥστ' ἀηδόνος στόμα 115
φθογγὰς ἵεῖσα, μὴ στερηθῆναι βίου.
πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὁδυσσέως γόνυ,
καὶ πεῦθ'. ἔχεις δὲ πρόφασιν ἔστι γάρ τέκνα
καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖραι τύχην.

[*POLYXENA approaches him to supplicate him: he wraps his hand in his garment, and turns his face away: she stands still, and speaks]*

ΠΟ. δρῶ σ', Ὁδυσσεῦ, δεξιὰν ὑφ' εἶματος 120
κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν
στρέφοντα, μή σου προσθίγω γενειάδος.
Θάρσει· πέφευγας τὸν ἔμδυν ἱκέσιον Δλα·
ώς ἔψομαλ γε, τοῦ τ' ἀναγκαίου χάριν
θανεῖν τε χρήζουσ'; εἰ δὲ μὴ βουλήσομαι, 125

THE HECUBA OF.

- κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
 τί γάρ με δεῖ ζῆν ; ἢ πατὴρ μὲν ἦν ἄναξ
 Φρυγῶν ἀπάντων τοῦτό μοι πρῶτον βίου·
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὥπο,
 βασιλεύσει νύμφη, ζῆλον σὺ σμικρὸν γάμων
 ἔχονσ', ὅτου δῶμ' ἔστιαν τ' ἀφίξομαι·
 νῦν δ' εἰμὶ δούλη. πρῶτα μέν με τοῦνομα
 θανεῖν ἔραν τίθησι, οὐκ εἰωθδεῖ δν·
 ἔπειτ' ἵσως ἀν δεσποτῶν ὡμῶν φρένας
 τύχοιμ' ἀν, ὅστις ἀργύρου μ' ὡνήσεται,
 τὴν Ἔκτορός τε χάτέρων πολλῶν κάσιν,
 προσθεὶς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
 σαΐρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
 λυπρὰν ἀγουσταν ἡμέραν μ' ἀναγκάσει·
 λέχη δὲ τάμα δούλος ὡνητός ποθεν
 χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.
 οὐ δῆτ' ἀφίημ' δμμάτων ἐλεύθερον
 φέγγος τόδ', "Αἰδη προστιθεῖσ' ἐμὸν δέμας.
 ἄγ' οὖν μ', Ὁδυσσεῦ, καὶ διέργασαί μ' ἄγων·
 οὗτ' ἐλπίδος γὰρ οὔτε του δόξης δρῶ
 Θάρσος παρ' ἡμῖν ὡς ποτ' εὖ πρᾶξαί με χρή.
 [turning to her mother]
 μῆτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένη
 λέγονσα μηδὲ δρῶσα· συμβούλου δέ μοι
 θανεῖν, πρὶν αἰσχρῶν μὴ κατ' ἀξίαν τυχεῖν.
 δστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν,
 φέρει μέν, ἀλγεῖ δ' αὐχέν' ἐντιθεὶς ζυγῷ·
 θανῶν δ' ἀι εἴη μᾶλλον εὐτυχέστερος
 ἡ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.
- 130
- 135
- 140
- 145
- 150

EURIPIDES.

EK. [sadly, to her daughter]

καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ
λύπη πρόσεστιν. [*to Odysseus*] εἰ δὲ δεῖ τῷ Πηλέως 155
χάριν γενέσθαι παιδί, καὶ ψόγον φυγεῖν
ὑμᾶς, 'Οδυσσεῦ, τήνδε μὲν μὴ κτείνετε,
ἡμᾶς δ' ἄγοντες πρὸς πυρὰν 'Αχιλλέως
κευτεῖτε, μὴ φείδεσθ'. [*with defiance*] ἐγὼ τέκον Πάριι
δις παῖδα Θέτιδος ὀλεσσεν τόξοις βαλών. 160

OD. [coldly] οὐ σ', ὡ γεραιά, κατθαυεῖν 'Αχιλλέως
φάντασμ' 'Αχαιούς, ἀλλὰ τήνδ', ἥτήσατο.

EK. [earnestly] ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
καὶ δὶς τόσον πῶμ' αἴματος γενήσεται
γαίᾳ νεκρῷ τε τῷ τάδ' ἔξαιτουμένῳ. 165

OD. ἀλις κόρης σῆς θάνατος· οὐ προσοιστέος
ἄλλος πρὸς ἄλλῳ μηδὲ τόνδ' ὠφείλομεν.

EK. [resolute] πολλή γ' ἀνάγκη θυγατρὶ συνθαυεῖν ἐμέ.

OD. [ironically] πῶς; οὐ γὰρ οἶδα δεσπότας κεκτημένος.

EK. [clasping tight hold of POLYXENA]

δποῖα κισσὸς δρυὸς δπως τῆσδ' ἔξομαι. 170

OD. οὔκ, ἦν γε πείθη τοῖσι σοῦ σοφωτέροις.

EK. ὡς τῆσδ' ἔκοῦσα παιδὸς σὺ μεθήσομαι

OD. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.

PO. [quietly, turning first to one and then the other]

μῆτερ, πιθοῦ μοι· καὶ σύ, πᾶν Λαερτίον,
χάλα τοκεύσιν εἰκότως θυμουμένοις,
σύ τ', ὡς τάλαινα, τοῖς κρατοῦσι μὴ μάχον. 175
βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαι τε σὸν
γέροντα χρῶτα πρὸς βίαν ὡθουμένη,
ἀσχημονῆσαι τ' ἐκ νέου βραχίονος

THE HECUBA OF

σπασθεῖσ'; ἀ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον. 180
 ἀλλ', ὁ φίλη μοι μῆτερ, ἡδίστην χέρα
 δὸς καὶ παρειὰν προσβαλεῖν παρηθὲι·
 ὡς οὕποτ' αὐθίς, ἀλλὰ μῦν παυνύστατου
 ἀκτῖνα κύκλου θ' ἡλίου προσόψυμαι.

[they embrace with despair]

τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων. 185
 ὁ μῆτερ, ὁ τεκοῦσ', ἀπειμι δὴ κάτω. [weeping]

- EK.** ὁ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν.
PO. ἀνυμφος, ἀνυμέναιος, ὃν μ' ἔχρην τυχεῖν.
EK. οἰκτρὰ σύ, τέκουν, ἀθλία δ' ἔγῳ γυνή.
PO. ἐκεῖ δ' ἐν "Αἰδὸν κείσομαι χωρὶς σέθεν. 190
EK. οἴμοι τέ δράσω; ποῖ τελευτήσω βίον;
PO. τέ σοι πρὸς "Εκτορ' η γέροντ' εἴπω πόσιν;
EK. ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.
PO. [with another passionate embrace]
 ὁ στέρνα, μαστοὺ θ', οἴ μ' ἔθρεψαθ' ἡδέως.
EK. ὁ τῆς ἀώρου θύγατερ ἀθλία τύχης. 195
PO. χαῖρ', ὁ τεκοῦσα, χαῖρε Κασάνδρα τέ μοι—
EK. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.
PO. δ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.
EK. εἰ ζῇ γ' ἀπιστῶ δ'. ὧδε πάντα δυστυχῶ.
PO. ζῇ καὶ θαυμόσης δύμα συγκλήσει τὸ σόν. 200
EK. τέθνηκ' ἔγωγε πρὸν θαυμῶν κακῶν ὕπο.
PO. [POLYXENA tears herself away from her mother, and turns
 to ODYSSEUS, who takes her hand to lead her off]
 κόμιζ', Ὁδυσσεῦ, μ' ἀμφιθεὶς κάρα πέπλοις·
 ὡς πρὸν σφαγῆναλ γ' ἔκτετηκα καρδίαν
 θρήνοισι μητρός, τήνδε τ' ἔκτήκω γόοις.

EURIPIDES.

[*turning her face to the sky*]

ὦ φῶς· προσειπεῦ γὰρ σὸν δυομ' ἔξεστί μοι, 205
μέτεστι δ' οὐδὲν πλὴν δούν χρόνον ξέφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.

[*ODYSSEUS covers her face and leads her off.*]

EK. οἱ γάρ προλείπω λύεται δὲ μου μέλη.

[*She sinks half fainting and calls impotently after her daughter*]

ὦ θύγατερ, ἄψαι μητρός, ἔκτεινον χέρα,
δός· μὴ λίπῃς μ' ἀπαίδ'. ἀπωλόμην, φέλαι.. 210

[*She remains lifeless and speechless on the ground.*]

END OF SCENE I.

THE HECUBA OF

SCENE II.

*HECUBA lying on the ground with her robes wrapped round her.
TALTHYBIUS the herald comes on the stage, and finding no one
there turns to the Chorus in the orchestra and inquires—*

- TA.* ποῦ τὴν ἄνασσαν δή ποτ' οὐσαν Ἰλίου
‘Εκάβην δὲν ἔξενροιμι, Τρφάδες κόραι;
XO. [The leader of the Chorus replies, pointing to the prostrate
queen]
αὗτη πέλας σου, νῶτ’ ἔχουσ’ ἐπὶ χθονί,
Ταλθύβιε, κεῖται, συγκεκλημένη πέπλοις.
TA. [starting back in horror, and lifting his hands to heaven]
ὦ Ζεῦ, τί λέξω; πότερά σ’ ἀνθρώπους ὁρᾶν; 215
ἢ δόξαν ἀλλως τήνδε κεκτῆσθαι μάτην
ψευδῆ, δοκοῦντας δαιμόνων εἶναι γένος,
τύχην δὲ πάντα τὰν βροτοῖς ἐπισκοπεῖν;
οὐχ ἦδ’ ἄνασσα τῶν πολυχρύσων Φρυγῶν;
οὐχ ἦδε Πριάμου τοῦ μέγ’ δλβίον δάμαρ; 220
καὶ νῦν τόλις μὲν πᾶσ’ ἀνέστηκεν δορὶ,
αὐτὴ δὲ δούλη, γραῦς, ἅπαις, ἐπὶ χθονὶ¹
κεῖται, κόνει φύρουσα δύστηνον κάρα.
[sighing pitifully]
φεῦ φεῦ· γέρων μέν εἰμι· δύμως δέ μοι θανεῖν
εἴη, πρὸν αἰσχρῷ περιπεσεῖν τύχῃ τινέ· 225
[turning to HECUBA and speaking in tones of gentle sympathy]
ἀνίστασ’, ὡ δύστηνε, καὶ μετάρσιον
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κάρα.

EURIPIDES.

E.K. [rising and looking wildly about her]

ἔα· τίς οὗτος σῶμα τούμδον οὐκ ἔῆσε
κεῖσθαι; τί κινεῖς μ', δοτις εἶ, λυπουμένη;

T.A. Ταλθύβιος ἡκω, Δαμαιδῶν ὑπηρέτης, 230

'Αγαμέμνονος πέμψαντος, ὃ γύναι, μέτα,

E.K. [rising eagerly] ὃ φίλατα', ἀρα κάμ' ἐπισφάξαι τάφῳ
δοκοῦν 'Αχαιοῖς ἥλθες; ὡς φῶλ' ἀν λέγοις.
σπεύδωμεν, ἐγκονῶμεν, ἥγοῦ μοι, γέρον.

T.A. σὴν παῖδα κατθανοῦσαν ὡς θάψης, γύναι, 235
ἡκω μεταστείχων σε· πέμπουσιν δέ με
δισποι τ' 'Ατρεΐδαι καὶ λεὼς 'Αχαιϊκός.

E.K. [*in despair again*]
οἴμοι, τί λέξεις; οὐκ ἄρ' ὡς θανουμένους
μετήλθεις ἡμᾶς, ἀλλὰ σημανῶν κακά;
δλωλας, ὃ παῖ, μητρὸς ἀρπασθεῖσ' ἄπο. 240
ἥμεῖς δ' ἀτεκνοι τούπι σ'. ὃ τάλαιν' ἔγώ.
πῶς καὶ νιν ἔξεπράξατ'; ἄρ' αἰδούμενοι
ἢ πρὸς τὸ δεινὸν ἥλθεθ', ὡς ἔχθράν, γέρον,
κτείνοντες; εἰπέ, καίπερ οὐ λέξων φίλα.

T.A. [*moved to tears and reluctantly*]
διπλὰ με χρήζεις δάκρυα κερδᾶναι, γύναι, 245
σῆς παιδὸς οἴκτῳ· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὅμμα, πρὸς τάφῳ θ', δτ' ὄλλυτο.
παρῆν μὲν δχλος πᾶς 'Αχαιϊκοῦ στρατοῦ
πλήρης πρὸ τύμβου, σῆς κόρης ἐπὶ σφαγάς.
λαβὼν δ' 'Αχιλλέως παῖς Πολυξένην χερὸς 250
ἔστησ' ἐπ' ὄκρου χώματος, πέλας δ' ἔγώ.
λεκτοί τ' 'Αχαιῶν ἔκκριτοι νεανίαι,
σκίργημα μόσχον σῆς καθέξοντες χεροῖν,

THE HECUBA OF

ἔσποντο· πλῆρες δ' ἐν χεροῦν λαβὼν δέπας
πάγχρυσσον, ἔρρει χειρὶ πᾶντος Ἀχιλλέως

255

χοὰς θαυόντι πατρὶ· σημαίνει δέ μοι
σιγὴν Ἀχαιῶν παντὸς κηρῦξαι στρατῷ.
κάγῳ παραστὰς εἶπον ἐν μέσοις τάδε·

‘σιγᾶτ’, Ἀχαιοί, σῆγα πᾶς ἔστω λεώς.

‘σήγα, σιώπα·’ οὐκέτε μονὸς δέχλον.

260

δό δ’ εἶπεν, ‘ὦ παῖ Πηλέως, πατὴρ δ’ ἐμός,
δέξαι χοὰς μοι τάσδε κηλητηρίους,

νεκρῶν ἀγωγούς· ἐλθὲ δ’, ὡς πῆγις μέλαις

κόρης ἀκραιφνῆς αἵμ’, δ σοι δωρούμεθα

στρατός τε κάγῳ· πρευμενῆς δ’ ἡμῶν γενοῦ,

265

λύσαλ τε πρύμνας καὶ χαλιωτήρια

νεῶν δὸς ἡμῶν, πρευμενοῦς τ’ ἀπ’ Ἰλίου

νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.’

τοσαῦτ’ ἔλεξε, πᾶς δ’ ἐπηύξατο στρατός.

εἴτ’ ἀμφίχρυσον φάσγανον κώπης λαβὼν

270

ἔξειλκε κολεοῦν, λογάσι δ’ Ἀργείων στρατοῦ.

νεανίαις ἔνευσε παρθένον λαβεῖν.

ἡ δ’, ὡς ἐφράσθη, τόνδ’ ἐσήμηνεν λόγον

‘ὦ τὴν ἔμην πέρσαντες Ἀργεῖοι πόλιν,

ἐκοῦσα θυῆσκω· μή τις δψηται χροδες

275

τούμοῦν· παρέξω γάρ δέρην εὐκαρδίως.

ἐλευθέραν δέ μ’, ὡς ἐλευθέρα θάνω,

πρὸς θεῶν μεθέντες κτείνατ’· ἐν νεκροῖσι γάρ

δούλη κεκλῆσθαι βασιλὸς οὐσ’ αἰσχύνομαι.’

λαοὶ δ’ ἐπερρόθησαν, Ἀγαμέμνων τ’ ἄναξ

280

εἶπεν μεθεῖναι παρθένον νεανίαις.

κάπει τόδ’ εἰσήκουσε δεσποτῶν ἔπος,

EURIPIDES.

- λαβοῦσα πέπλους ἔξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνος ἐς μέσον παρ' ὅμφαλόν,
 μαστούς τ' ἔδειξε στέρνα θ', ὡς ἀγάλματος,
 κάλλιστα· καὶ καθεῖσα πρὸς γαῖαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον·
 • ἴδοὺ τόδ', εἰ μὲν στέρνον, ὡς νεανία,
 • παίειν προθυμεῖν, παῖσον, εἰ δ' ὑπ' αὐχένα
 • χρῆσεις, πάρεστι λαιμὸς εὐτρεπῆς ὅδε.
 δ' οὐ θέλων τε καὶ θέλων, οἴκτῳ κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·
 κρουνοὶ δ' ἔχώρον· ἡ δὲ καὶ θυήσκουσ' ὅμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν.
 ἐπεὶ δ' ἀφῆκε πνεῦμα θανασίμῳ σφαγῇ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυράν,
 κορμοὺς φέροντες πευκίνους, δ' οὐ φέρων
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 • ἔστηκας, ὡς κάκιστε, τῇ νεάνιδι
 • οὐ πέπλου, οὐδὲ κόσμου ἐν χεροῦν ἔχων;
 • οὐκ εἴ τι δώσων τῇ περίσσορεύν καρδίψ
 • ψυχήν τ' ἀρίστη; τοιάδ' ἀμφὶ σῆς λέγω
 παιδὸς θανούσης· εὐτεκνωτάτην δὲ σε
 πασῶν γυναικῶν δυστυχεστάτην θ' ὅρῳ.
 300
 305
- EK.** [with sad countenance]
 ὡς θύγατερ, οὐκ οἶδ' εἰς δ τι βλέψω κακῶν,
 πολλῶν παρόντων· ἦν γὰρ ἀψωμαῖ τινος,
 τοδ' οὐκ ἐῷ με, παρακαλεῖ δ' ἐκεῖθεν αὖ
 λύπη τις ἀλλη διάδοχος κακῶν κακοῖς.
 310

THE HECUBA OF

καὶ ιῦν τὸ μὲν σὸν ὄστε μὴ στένειν πάνος
οὐκ ἀν δυναίμην ἔξαλείψασθαι φρενός·
τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθεῖσά μοι
γενναῖος. [ἰπραετίονε] οὐκον δεινόν, εἰ γῆ μὲν κακὴ
τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει, 315
χρηστὴ δ' ἀμαρτοῦσ' ὡν χρεῶν αὐτὴν τυχεῖν
κακὸν δίδωσι καρπόν, ἀνθρώποι δ' ἀεὶ
δ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακός,
δ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπο
φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' ἀεὶ; 320
ἄρ' οἱ τεκόντες διαφέρουσιν ή τροφαί;
ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς
δίδαξιν ἐσθλοῦν· τοῦτο δ' ἦν τις εὖ μάθη,
οἶδεν τό γ' αἰσχρόν, κανόνι τοῦ καλοῦ μαθών.
καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην· 325
σὺ δ' ἐλθὲ καὶ σήμηνον Ἀργείοις τάδε,
μὴ θιγγάνειν μοι μηδέν' ἀλλ' εἴργειν δχλον
τῆς παιδός. ἔν τοι μυρίφ στρατεύματι
ἀκόλαστος δχλος ναυτική τ' ἀναρχία
κρείσσων πυρός, κακὸς δ' δ μή τι δρῶν κακόν. 330
[turning to an old attendant among the Chorus]
σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
βάψασ' ἔνεγκε δεῦρο ποντίας ἀλός,
ώς παιδα λοντροῖς τοῖς πανυστάτοις ἐμὴν
νύμφην τ' ἀνυμφον παρθένον τ' ἀπάρθενον
λούσω προθῶμαλ θ'. ὡς μὲν ἀξία, πόθεν; 335
[sadly] οὐκ ἀν δυναίμην· ὡς δ' ἔχω· τί γάρ πάθω;
κόσμον γ' ἀγείρασ' αἰχμαλωτῶν πάρα,
αἵ μοι πάρεδροι τῶνδ' ἔσω σκηνωμάτων

EURIPIDES.

- ναίονσιν, εἴ τις τοὺς νεωστὶ δεσπότας
λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων. 340
[*wīl a sudden passionatē ouibutēt*]
δ σχήματ' οἰκων, δ ποτ' εὐτυχεῖς δόμοι,
δ πλεῖστ' ἔχων κάλλιστά τ' εὐτεκνώτατε
Πρίαμε, γεραιά θ' ἦδ' ἐγὼ μῆτηρ τέκνων,
ώς ἐσ τὸ μηδὲν ἥκομεν, φροντήματος
τοῦ πρὸν στερέντες. [*indignantly*] εἶτα δῆτ' ὀγκού-
μεθα 345
δ μέν τις ἡμῶν πλουσίοις ἐν δώμασιν,
δ δ' ἐν πολίταις τίμος κεκλημένος.
[*wīl scorn*]
τὰ δ' οὐδὲν· ἀλλως φροντίδων βουλεύματα,
γλώσσης τε κόμποι. κεῶνος δλβιώτατος,
ὅτῳ κατ' ἥμαρ τυγχάνει μηδὲν κακόν. 350

END OF SCENE II.

THE HECUBA OF

SCENE III.

HECUBA is plunged in renewed grief, having just heard of the finding of the dead body of her son, POLYDOBUS. AGAMEMNON comes in and finds her lamenting over the corpse, which is lying on a bier on the ground. He addresses her with a cold surprise; she keeps turned away from him. The servant (who had been sent to fetch water, and has found the body) remains lamenting in the background.

ΑΓ. 'Εκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφῳ
ἐλθοῦσ', ἐφ' οἰσπερ Ταλθύβιος ἡγγειλέ μοι
μὴ θιγγάνειν σῆς μηδέν 'Αργείων κόρης;
ήμεις μὲν οὖν ἔωμεν, οὐδ' ἔψανομεν'
σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 355
ἡκω δ' ἀποστελῶν σε· τάκειθεν γὰρ εὐ
πεπραγμέν' ἔστιν,—[pausing—then more gently] εἴ τι
τῶνδ' ἔστιν καλῶς.

[he stops, and sees the corpse; then with a start]
ἔα· τιν' ἄνδρα τόνδ' ἐπὶ σκηναῖς δρῶ
θανόντα Τρώων; οὐ γὰρ 'Αργείων, πέπλοι
δέμας περιπτύσσοντες ἀγγέλλουσί μοι. 360

ΕΚ. [aside, with a gloomy, half-absent air]
δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
'Εκάβη, τί δράσω; πότερα προσπέσω γόνυ
'Αγαμέμνονος τοῦδ', ή φέρω σιγῇ κακά;

ΑΓ. τί μοι προσώπῳ νῦτον ἐγκλίνασα σὸν
δύρει, τὸ πραχθὲν δ' οὐ λέγεις, τίς ἔσθ' ὅδε; 365

EURIPIDES.

EK. [aside, as before]

ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγούμενος
γονάτων ἀπώσαιτ', ἄλγος διν προσθείμεθ' ἄν.

AG. [gently] οὗτοι πέφυκα μάντις, ὥστε μὴ κλύων
ἔξιστορῆσαι σῶν δόδων βουλευμάτων.

EK. [aside, relenting]

ἄρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενὲς 370
μᾶλλον φρένας τοῦδ', οὗτος οὐχὶ δυσμενοῦς;

AG. εἴ τοι με βούλει τῶνδε μηδὲν εἰδέναι,
ἐς ταῦτὸν ἥκεις· καὶ γὰρ οὐδὲν ἔγω κλύειν.

[*she turns slowly away*]

EK. [hesitating] οὐκ ἀν δυναίμην τοῦδε τιμωρεῦν ἄτερ
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε; 375
τολμᾶν ἀνάγκη, καν τύχω καν μὴ τύχω.

[*she turns toward AGAMEMNON, and bowing as a suppliant,
touches his beard and knees, clasping his hand*]
Ἄγαμεμνον, ἵκετεύω σε τῶνδε γοννάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.

AG. [graciously] τέ χρῆμα μαστεύοντα; μῶν ἐλεύθερον
αἰῶνα θέσθαι; ράφδιον γάρ ἔστι σοι. 380

EK. [proudly] οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρούμενη,
αἰῶνα τὸν ἔνυμπαντα δουλεῦσαι θέλω.

AG. καὶ δὴ τών' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς;

EK. οὐδέν τέ τούτων ὃν σὺ δοξάζεις, ἀναξ.

[*pointing to the bier*]

- δρῆς νεκρὸν τόνδ', οὐ καταστάζω δάκρυν; 385

AG. δρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.

EK. τοῦτόν ποτ' ἔτεκον κάφερον ζώνης ὑπό.

AG. ἔστιν δὲ τίς σῶν οὗτος, ὁ τλῆμον, τέκνων;

EK. οὐ τῶν θαυμότων Πριαμιδῶν ὑπ' Ἰλίφ.

THE HECUBA OF

- ΑΓ.* ή γάρ τιν' ἄλλοιν ἔτεκες ή κείνουσι, γύναι; 390
ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' δν εἰσορᾶς.
ΑΓ. ποῦ δ' ὁν ἐτύγχαν', ἡνίκ' ὄλλυτο πτόλις;
ΕΚ. πατήρ νιν ἔξέπεμψεν, δρρωδῶν θανεῖν.
ΑΓ. ποῖ τῶν τότ' ὅντων χωρίσας τέκυων μόνον;
ΕΚ. ἐς τήνδε χώραν, οὐπερ ηὑρέθη θανών. 395
ΑΓ. πρὸς ἄνδρ', δς ἄρχει τῆσδε Πολυμήστωρ χθονός;
ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
ΑΓ. θυήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχάν;
ΕΚ. [bitterly] τίνος δ' ὑπ' ἄλλον; Θρήξ νιν ὄλεσε ξένος.
ΑΓ. ὁ τλῆμον, ἡ που χρυσὸν ἡράσθη λαβεῖν; 400
ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
ΑΓ. ηὑρεις δὲ ποῦ νιν, ἡ τίς ήνεγκει νεκρόν;
 [She points to the slave-girl in the background.]
ΕΚ. ήδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
ΑΓ. τοῦτον ματεύοντο, ἡ πονοῦσον' ἄλλον πόνον;
ΕΚ. λούτρ' φχετ' οἴσουσ' ἐξ ἀλδς Πολυξένη. 405
ΑΓ. κτανῶν νιν, ὡς ἔοικεν, ἐκβαλλει ξένος.
ΕΚ. θαλασσόπλαγκτόν γ', ὃδε διατεμὰν χρόα.
 [She points to the wound by which he had been slain.]
ΑΓ. [with pity] ὁ σχετλία σὺ τῶν ἀμετρήτων πόνων.
ΕΚ. δλωλα, κούδεν λοιπόν, Ἀγάμεμνον, κακῶν.
ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφυ γυνή; 410
ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὀνπερ οὖνεκ' ἀμφὶ σὸν πίπτω γόνυ,
 ἄκουσον. εἰ μὲν δσιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μοι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένον, 415
 δς οὔτε τοὺς γῆς μέρθεν οὔτε τοὺς ἄνω

EURIPIDES.

δείστας δέδρακεν ἔργον ἀνοσιώτατον
κοινῆς τραπέζης πολλάκις τυχὼν ἐμοὶ.
ἡμεῖς μὲν οὖν δοῦλοί τε κάσθενεῖς Ἰσως·
ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν
νόμος· νόμῳ γὰρ τὸν θεοὺς ἡγούμεθα,
καὶ ζῶμεν ἀδικαὶ δίκαιοι ὠρισμένοι· 420
ὅς ἐστι σ' ἀνελθὼν εἰ διαφθαρήσεται,
καὶ μὴ δίκην δώσουσιν οἵτινες ξένους
κτείνουσιν ηθεῶν ἵρα τολμῶσιν φέρειν, 425
οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον.
ταῦτ' οὖν ἐν αἰσχρῷ θέμενος αἰδέσθητί με,
οἴκτειρον ἡμᾶς, ὡς γραφεύς τοῦ ἀποσταθεὶς
ἴδοι με κάναθρησον οἵ τε ζῆται κακά.
τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθειν, 430
εἴπαις ποτ' οὐσα, νῦν δὲ γραῦς ἄπαις θέμα,
ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.
[AGAMEMNON rises, and slightly moves away]
οἷμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;
ἔοικα πράξειν οὐδέν· ὥ τάλαιν' ἔγω.
τί δῆτα θιητοὶ τάλλα μὲν μαθήματα 435
μοιχθοῦμεν ὡς χρὴ πάντα καὶ μαστεύομεν,
πειθὼ δὲ τὴν τύραννον ἀνθρώποις μόνην
οὐδέν τι μᾶλλον ἐσ τέλος σπουδάζομεν
μισθοὺς διδόντες μανθάνειν, οὐδὲν ποτε
πειθεῖν ἀ τις βούλοιτο, τυγχάνειν θέμα;
πῶς οὖν ἔτ' ἀν τις ἐλπίσαι πράξειν καλῶς; 440
οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσὶ μοι,
αὐτὴ δὲ ἐπ' αἰσχροῖς αἰχμάλωτος οἶχομαι.
καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' δρῶ.

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[she points across the straits]

καὶ μὴν ἵσως μὲν τοῦ λόγου κενὸν τόδε, 445

Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται·

πρὸς σοῦσι πλευροῖς πᾶς ἐμὴ κοιμίζεται

ἡ φοιβᾶς ἦν καλοῦσι Κασάνδραν Φρύγες.

ἄκουε δή μνυν· τὸν θαυόντα τόνδ' ὀρῆς;

τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν 450

δράσεις. ἐνός μοι μῦθος ἐνδεῆς ἔτι.

[more impassioned] εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι

καὶ χερσὶ καὶ κόμμισι καὶ ποδῶν βάσει,

ἡ Δαιδάλου τέχναισιν ἡ θεῶν τινος,

ώς πάνθ' ὁμαρτῆ σῶν ἔχοιτο γονιάτων 455

κλαίοντ', ἐπισκήπτοντα παντοίους λόγους·

ὦ δέσποτ', ὁ μέγιστον "Ελλησιν φάος,

πιθοῦ, παράσχες χεῖρα τῇ πρεσβύτιδι

τιμωρόν, εἰ καὶ μηδέν ἔστι, ἀλλ' ὅμως.

ἐσθλοῦν γὰρ ἄνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν 460

καὶ τὸν κακοὺς δρᾶν πανταχοῦ κακῶς ἀει.

[She prostrates herself in a passion of pleading.]

ΑΓ. [gently] ἐγὼ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν,

"Εκάβη, δί' οἴκτου χείρα θ' ἱκεσίαν ᔁχω,

καὶ βούλομαι θεῶν θ' οὐνεκ' ἀνόσιον ξένοι

καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην, 465

εἴ πως φανείη γ' ὥστε σοὶ τ' ᔁχειν καλῶς,

στρατῷ τε μὴ δρῆσαι Κασάνδρας χάρι

Θρήκης ἀνακτι τόνδε βουλεῦσαι φόνοι.

ἔστιν γὰρ ἦ ταραγμὸς ἐμπέπτωκε μοι·

τὸν ἄνδρα τοῦτον φῦλιον ἡγεῖται στρατός,

470

EURIPIDES.

τὸν κατθανόντα δ' ἔχθρον· εἰ δὲ σοὶ φίλος
δόδ' ἔστι, χωρὶς τοῦτο κού κοινὸν στρατῷ.
πρὸς τὰντα φρόντιζε· ὡς θέλοντα μέν μ' ἔχεις
σοὶ ξυμποτῆσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

- EK.** φεῦ· [rising, with disappointment] 475
 οὐκ ἔστι θυητῶν δστις ἔστ' ἐλεύθερος·
 ἢ χρημάτων γάρ δοῦλος ἔστιν ἢ τύχης,
 ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
 ἔργουσι χρῆσθαι μὴ κατά γνώμην τρόποις.
 ἐπεὶ δὲ ταρβεῖς τῷ τ' ὅχλῳ πλέον νέμεις, 480
 ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.
 ξύνισθι μὲν γάρ, ἦν τι βουλεύσω κακὸν
 τῷ τόνδ' ἀποκτείναντι, συνδράσῃς δὲ μή.
 ἢν δ' ἔξ 'Αχαιῶν θόρυβος ἢ 'πικουρία
 πάσχοντος ἀνδρὸς Θρηκὸς οἴα πείσεται
 φανῇ τις, ἐνργε μὴ δοκῶν ἐμὴν χάριν.
 τὰ δ' ἄλλα, θάρσει, πάντ' ἐγὼ θήσω καλῶς.
- AG.** πῶς οὖν; τέ δράσεις; πότερα φάσγανον χερὶ¹
 λαβοῦσα γραΐφωτα βάρβαρον κτενεῖς,
 ἢ φαρμάκοισιν, ἢ 'πικουρίᾳ τίνι;
 τίς σοι ξυνέσται χείρ; πόθεν κτήσει φίλους;
- EK.** [pointing to the tents] 485
 στέγαι κεκεύθασ' αὖτε Τρφάδων ὅχλον.
- AG.** τὰς αἰχμαλώτους εἶπας, 'Ελλήνων ἄγραν;
- EK.** [pointing to the Chorus]
 ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.
- AG.** καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος; 490
- EK.** δεινὸν τὸ πλῆθος, ξὺν δόλῳ τε δύσμαχον.

THE HECUBA OF

ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος.

ΕΚ. τί δ'; οὐ γυναῖκες εἶλον Αἰγύπτου τέκνα,
καὶ Λήμυνον ἄρδην ἀρσένων ἔξωκισαν;

ἀλλ' ὡς γενέσθω· τόνδε μὲν μέθεις λόγον, 500
[pointing to the attendant]

πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναῖκα. [she turns to the servant] καὶ σύ, Θρηκὶ¹
πλαθεῖσα ξένῳ,

λέξον, 'καλεῖ σ' ἄνασσα δή ποτ' Ἰλίου
·'Εκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
·'καὶ παιᾶς· ὡς δεῖ καὶ τέκν' εἰδέναι λόγους 505
·'τοὺς ἐξ ἐκείνης.' [turning again to ΑΓΑΜΕΜΝΟΝ] τὸν
δὲ τῆς νεοσφαγοῦς

Πολυζένης ἐπίσχεις, 'Αγάμεμνον, τάφον,
ώς τώδ' ἀδελφῷ πλησίον μιᾷ φλογὶ,
διστὴ μέριμνα μητρὶ, κρυφθῆτον χθονὶ.

ΑΓ. ἔσται τάδ' οὗτος· καὶ γὰρ εἰ μὲν ἦν στρατῷ 510
πλοῦς, οὐκ ἀν εἰχον τήνδε σοι δοῦναι χάριν·
νῦν δ', οὐ γὰρ ἵησ' οὐρίους πνοὰς θεός,
μένειν ἀνάγκη πλοῦν δρῶντας ἥσυχον,
γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,
ἰδιᾳ δ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν 515
κακόν τι πάσχειν, τὸν δὲ χρηστὸν εὔτυχεῖν.

EURIPIDES.

SCENE IV.

HECUBA alone, preparing for the execution of her plot. Enter POLYESTOR with a train of attendants and two children. He addresses her gently and graciously.

P.O. [clasping his hands, with a look of sympathy]

ώ φίλατα' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σύ,
Ἐκάβη, δακρύω σ' εἰσορῶν πόλιν τε σήν,
τήν τ' ἀρτίως θαυμῆσαν ἔκγονον σέθεν.
Φεῦ·

οὐκ ἔστιν οὐδὲν πιστόν οὗτ' εὐδοξία 520

οὗτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,
ταραγμὸν ἐντιθέντες, ὡς ἀγνωσίᾳ

σέβωμεν αὐτούς· ἀλλά ταῦτα μὲν τί δεῖ
θρηνεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν; 525

οὐ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
σχέσις τυγχάνω γάρ ἐν μέσοις Θρήκης δροις
ἀπών, δτ' ἥλθες δεῦρο· ἐπεὶ δ' ἀφικόμην,
ἥδη πόδ' ἔξω δωμάτων αἴροντί μοι
ἐς ταῦτὸν ἥδε συμπίτνει δμωὶς σέθεν,
λέγουσα μύθους ὃν κλύων ἀφικόμην. 530

E.K. [with an air of the deepest dejection, not looking up]

αἰσχύνομαλ σε προσβλέπειν ἐναυτίον,
Πολυμῆστορ, ἐν τοιοῦσδε κεψένη κακοῖς.
δτφ γάρ ὁφθην εὐτυχοῦσ', αἰδὼς μ' ἔχει,
ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν, 535

THE HECUBA OF

- κούκ ἀν δυναίμην προσβλέπειν σ' ὅρθαις κόραις.
 ἀλλ' αὐτὸς μὴ δύσνοιαν ἡγήσῃ σέθεν,
 Πολυμῆστορ· ἄλλως δ' αἴτιόν τι καὶ νόμος,
 γυναῖκας ἀνδρῶν μὴ βλέπειν ἐναντίον.
- ΠΟ.* καὶ θαῦμά γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ; 540
 τί χρῆμ' ἐπέμψω τὸν ἔμὸν ἐκ δόμων πόδα;
- ΕΚ.* ίδιον ἐμαυτῆς δῆ τι πρὸς σὲ βούλομαι
 καὶ πᾶδας εἰπεῦν σούς· δπάνος δέ μοι
 χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων.
- ΠΟ.* [turning to his attendants, who retire]
 χωρεῖν· ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία. 545
 φίλη μὲν εἰ σύ, προσφιλὲς δέ μοι τόδε
 [pointing to the tents of the Greeks]
 στράτευμ' Ἀχαιῶν. ἀλλά σημαίνειν σε χρὴ
 τί χρὴ τὸν εὖ πράσσοντα μὴ πράσσουσι εὖ
 φίλοις ἐπαρκεῖν· ὡς ἔτοιμος εἰμ' ἔγω.
ΕΚ. πρῶτον μὲν εἰπὲ παῖδ' ὅν ἔξ ἐμῆς χερὸς
 Πολύδωρον ἐκ τε πατρὸς ἐν δόμοις ἔχεις,
 εἰ ζῇ· τὰ δ' ἄλλα δεύτερον σ' ἐρήσομαι
- ΠΟ.* μάλιστα· τούκείνου μὲν εὐτυχεῖς μέρος.
- ΕΚ.* [with pretence of great delight]
 ὡς φίλταθ', ὡς εὐ κάξιως σέθεν λέγεις.
- ΠΟ.* τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ; 555
ΕΚ. εἰ τῆς τεκούστης τῆσδε μέμυηται τί μουν.
- ΠΟ.* καὶ δεύρος γ' ὡς σὲ κρύφιος ἐζήτει μολεῖν.
- ΕΚ.* χρυσὸς δὲ σῶς, δν ἥλθεν ἐκ Τροίας ἔχων;
- ΠΟ.* σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος.
- ΕΚ.* σῶσόν νυν αὐτόν, μηδ' ἔρα τῶν πλησίον. 560
ΠΟ. ἥκιστ· δυναίμην τοῦ παρόντος, ὡς γύναι.

EURIPIDES.

- ΕΚ.* οἰσθ' οὖν δὲ λέξαι σοὶ τε καὶ παισὸν θέλω ;
ΠΟ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.
ΕΚ. ἔστ', ὁ φιληθεὶς ὡς σὺ νῦν ἐμοὶ φιλεῖ.—
ΠΟ. τί χρῆμ', δὲ κάμε καὶ τέκν' εἰδέναι χρεῶν ; 565
ΕΚ. χρυσοῦν παλαιὰν Πριαμιδῶν κατώρυχες.
ΠΟ. ταῦτ' ἔσθ' δὲ βούλει παιδὶ σημῆναι σέθεν ;
ΕΚ. μάλιστα, διὰ σοῦ γέ· εἰ γὰρ εὐσεβὴς ἀνήρ.
ΠΟ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ;
ΕΚ. διμειον, ἦν σὺ κατθάνης, τούσδε εἰδέναι 570
ΠΟ. καλῶς ἔλεξας· τῇδε καὶ σοφώτερον.
ΕΚ. οἰσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;
ΠΟ. ἐνταῦθ' δὲ χρυσός ἔστι ; σημεῖον δέ τι ;
ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω.
ΠΟ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοὶ ; 575
ΕΚ. σῶσαί σε χρήματ' οἷς συνεξῆλθον θέλω.
ΠΟ. ποῦ δῆτα, πέπλων ἐντός, ἢ κρύψασ' ἔχεις ;
ΕΚ. [pointing to the tent]
 σκύλων ἐν δχλῷ ταῦσδε σώζεται στέγαις.
ΠΟ. τάνδον δὲ πιστά, κάρσένων ἐρημία ;
ΕΚ. οὐδεὶς Ἀχαιῶν ἔνδον, ἀλλ' ἡμεῖς μόναι. 580
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα·
 [with meaning] ὡς πάντα πράξας ὡν σε δεῖ στείχης
 πάλιν
 ἔνν παισὸν οὐπερ τὸν ἐμὸν φκισας γόνον.
 [She conducts POLYMESTOR within the tent. The Chorus sing a
 song. Suddenly a cry is heard within.]
ΠΟ. [from within]
 ὅμοι, τυφλοῦμαι φέγγος δμμάτων τάλας. 585

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- XO.** ἡκούσατ' ἀνδρὸς Θρηκὸς οἰμωγῆν, φῦλαι;
PO. ὅμοι μάλ' αὐθὶς, τέκνα, δυστήνου σφαγῆς.
XO. φῦλαι, πέπρακται καίν' ἔσω δόμων κακά.
PO. ἀλλ' οὗτι μὴ φύγητε λαιψηρῷ ποδὶ. 590
βάλλων γὰρ οἴκων τῶνδ' ἀναρρήξω μυχούς.
[Scuffling is heard, and heavy blows upon the tent door.]
XO. ἴδοιν, βαρεῖας χειρὸς δρμάται βέλος.
βούλεσθ' ἐπεσπέσωμεν; ὡς ἀκμὴ καλεῖ
Ἐκάβῃ παρεῖναι Τρῳάσιω τε συμμάχους.
[HECUBA comes out triumphant, brandishing a bloody knife. She turns round exulting as the noise is heard within.]
EK. ἀρασσε, φείδον μηδέν, ἐκβάλλων πύλας. 595
οὐ γάρ ποτ' ὅμμα λαμπρὸν ἐνθήσεις κόραις,
οὐ παιᾶς ὅψει ζῶντας, οὐδὲ ἔκτειν' ἔγω.
XO. ἦ γὰρ καθεὶλες Θρῆκα καὶ κρατεῖς ἔένους,
δέσποινα, καὶ δέδρακας οἰάπερ λέγεις;
EK. ὅψει νιν αὐτίκ' ὅντα δωμάτων πάρος 600
τυφλόν, τυφλῷ στείχοντα παραφόρῳ ποδὶ,
παλδῶν τε διστῶν σώμαθ', οὐδὲ ἔκτειν' ἔγω
ἔνν ταῖς ἀρίσταις Τρῳάσιν' δίκην δέ μοι
δέδωκε χωρεῖ δ', ὡς ὁρῆς, δδ' ἐκ δόμων.
[the door is burst violently open, and POLYMESTOR comes out, bleeding from his sightless eyes]
ἀλλ' ἐκποδῶν ἄπειμι κάποστήσομαι 605
θυμῷ ζέοντι Θρῆκὶ δυσμαχωτάτῳ.
[She retires.]

END OF SCENE IV.

EURIPIDES.

SCENE V.

POLYESTOR, *in impotent, blind despair, rushing with cries about the stage. He stops as he hears AGAMEMNON coming. AGAMEMNON comes on, and does not see him : HECUBA is in the background, watching POLYESTOR.*

ΑΓ. κραυγῆς ἀκούσας ἥλθον· οὐ γάρ ἡσυχος
πέτρας δρέλας πᾶς λέλακ' ἀνὰ στρατὸν
'Ηχώ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ἥσμεν 'Ελλήνων δορέ,
φόβον παρέσχ' ἀν οὐ μέσως ὅδε κτύπος. 610

ΠΟ. [coming forward]
ὦ φύλατ', ἥσθιμην γάρ, 'Αγάμεμνον, σέθεν
φωνῆς ἀκούσας, εἰσορᾶς ἢ πάσχομεν;

ΑΓ. ἔα· [turning and seeing the wounded man]
Πολυμῆστορ ὦ δύστηνε, τίς σ' ἀπώλεσε;
τίς δημ' ἔθηκε τυφλόν, αἰμάξας κόρας,
παιδάς τε τούσδ' ἔκτεινεν; ἢ μέγαν χόλον
[pointing through the open door to the corpses of the children
lying on the tent floor]
σοὶ καὶ τέκνοισιν εἶχεν, δστις ἦν ἄρα.

ΠΟ. 'Εκάβη με σὺν γυναιξὶν αἰχμαλωτίσω
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.

ΑΓ. τί φῆς; [turning in horror to HECUBA, who now advances]
σὺ τοῦργον εἴργασαι τόδ', ὡς λέγει; 620
σὺ τόλμαν, 'Εκάβη, τήνδ' ἔτλης ἀμήχανον;

ΠΟ. [violently, groping about again]
ἄμοι, τί λέξεις; ἢ γάρ ἐγγύς ἐστί που;

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σῆμηνον, εἰπὲ ποῦ 'σθ', ίν' ἀρπάσας χεροῖν
διασπάσωμαι καὶ καθαιμάξω χρόα.

ΑΓ. οὗτος, τέ πάσχεις; [seizing him]

ΠΟ. πρὸς θεῶν σε λίσπομαι, 625
μέθεις μ' ἐφεῖναι τῇδε μαργῶσαν χέρα.

ΑΓ. [calmly and imperiously]

ἴσχ'. ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον,
λέγ', ως ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.

[*He seats himself as judge, and places ΗΕCUBA and POLYMESTOR
on each side of him.*]

ΠΟ. λέγοιμ' ἀν. ήν τις Πριαμίδῶν νεώτατος 630

Πολύδωρος, Ἐκάβης παῖς, δν ἐκ Τροίας ἐμοὶ
πατὴρ διδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὑποπτὸς δν δὴ Τρωικῆς ἀλώσεως.

τοῦτον κατέκτεω'. ἀνθ' ὅτου δ' ἔκτεινά νιν,
ἄκουσον, ως εὐ καὶ σοφῇ προμηθίᾳ. 635

ἔδεισα μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθροίσῃ καὶ ἔυνοικέσῃ πάλιν,
γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμίδῶν τινα
Φρυγῶν ἐς αἶναν αὐθίσις ἀρειαν στόλον,
κλπείτα Θρήκης πεδία τρίβοιεν τάδε
λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν
Τρώων, ἐν φπερ νῦν, ἀναξ, ἐκάμινομεν.

'Ἐκάβη δὲ παιδὸς γνοῦσα θαυάσιμον μόρον,
λόγῳ με τοιῷδ' ἥγαγ', ως κεκρυμμένας
θήκας φράσονσα Πριαμίδῶν ἐν Ἰλίῳ
χρυσοῦν· μόνον δὲ σὺν τέκνοισι μ' εἰσάγεις
δόμους, ίν' ἄλλος μή τις εἰδείη τάδε. 645

EURIPIDES.

Ἵζω δὲ κλίνης ἐν μέσῳ κάμψας γόνιν·
πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
αἱ δὲ ἔνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι 650
θάκους ἔχουσαι κερκίδ' Ἡδωνῆς χερός.
ἥνουν, ὑπ' αὐγὰς τούσδε λεύσσουσαι πέπλους·
ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι
γυμνούν μ' ἔθηκαν διπτύχουν στολίσματος.
ὅσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι 655
τέκνου ἐν χεροῦν ἔπαλλον, ὡς πρόσω πατρὸς
γένοιτο, διαδοχαῖς ἀμείβουσαι χερῶν.
κἀτ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων
εὐθὺς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
κεντοῦσι παιᾶς, αἱ δὲ πολεμίων δίκην 660
ξυναρπάσσασαι τὰς ἐμὰς εἶχον χέρας
καὶ κῶλα· παισὶ δὲ ἀρκέσαι χρῆσιν ἐμοῖς,
εἰ μὲν πρόσωπον ἔξανισταίην ἐμόν,
κόμης κατεῖχον, εἰ δὲ κινοίην χέρας,
πλήθει γυναικῶν οὐδὲν ἥνυν τάλας. 665
τὸ λοισθιον δέ, πῆμα πήματος πλέον,
ἐξειργάσαντο δεινόν· ἐμῶν γάρ δημάτων,
πόρπας λαβοῦσαι, τὰς ταλαιπώρους κόρας
κεντοῦσιν, αἰμάσσουσιν· εἰν' ἀνὰ στέγας
φυγάδες ἔθησαν· ἐκ δὲ πηδήσας ἐγὼ 670
θήρ ὁς διώκω τὰς μιαιφόνους κύνας,
ἄπαντ' ἐρευνῶν τοῦχον, ὡς κυνηγέτης,
βάλλων, ἀράσσων. τοιάδε σπεύδων χάριν ·
πέπονθα τὴν σήν, πολέμιόν τε σὸν κτανών,
Ἄγαμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους 675
εἴ τις γυναικας τῶν πρὸν εἴρηγκεν κακῶς,

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ἢ νῦν λέγων τίς ἔστιν, ἢ μέλλει λέγειν,
ἀπαντα ταῦτα συντεμὰν ἐγὼ φράσω·
[with concentrated fury]
γένος γάρ οὗτε πόντος οὗτε γῆ τρέφει
τοιώνδ'. δ' ἀεὶ ξυντυχῶν ἐπίσταται. 680

EK. [bitterly] Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἔχρην ποτε
τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλέον.
ἀλλ' εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,
εἴτ' αὖ πονηρά, τοὺς λόγους εἶναι σαθρούς,
καὶ μὴ δύνασθαι τάδικ' εὖ λέγειν ποτέ. 685
σοφοὶ μὲν οὖν εἰσ' οἱ τάδ' ἡκριβωκότες,
ἀλλ' οὐ δύναιστ' ἀν διὰ τέλους εἶναι σοφοί,
κακῶς δ' ἀπώλοντ'. οὕτις ἐξήλυξε πω.
καὶ μοι τὸ μὲν σὸν ὅδε φροιμίοις ἔχει·
πρὸς τόνδε δ' εἴμι, καὶ λόγοις ἀμείψομαι, 690
[turning with scorn to POLYESTOR]
ὅς φῆς Ἀχαιῶν πόνον ἀπαλλάσσων διπλοῦν
Ἀγαμέμνονός θ' ἔκατι παῖδ' ἐμὸν κτανεῖν.
ἀλλ', ὁ κάκιστε, πρῶτα ποῦ πότ' ἀν φίλον
τὸ βάρβαρον γένοιτ' ἀν Ἐλλησιν γένος;
οὐτάν δύναιτο. τίνα δὲ καὶ σπεύδων χάρω 695
πρόθυμος ἥσθα; πότερα κηδεύσων τινά,
ἢ ξυγγεινῆς ᾧν, ἢ τίν' αἰτίαν ἔχων;
ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα
πλεύσαντες αὐθις; τίνα δοκεῖς πείσειν τάδε;
[eternally] δὲ χρυσός, εἰ βούλοιο τάληθη λέγειν, 700
ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
ἐπεὶ δίδαξον τοῦτο· πῶς, δτ' ηὔτύχει
Τροία, πέριξ δὲ πύργος εἰχ' ἔτι πτόλιν,

EURIPIDES.

ἔξη τε Πρίαμος, Ἔκτορός τ' ἦνθει δόρυ,
τι δ' οὐ τότ', εἰπερ τῷδ' ἔβουλήθης χάριν
θέσθαι, τρέφων τὸν παῖδα καὶ δόμοις ἔχων
ἔκτεινας, η̄ ζῶντ' ἡλθες Ἀργείοις ἄγων;
ἀλλ' ἡνίχ' ἡμεῖς οὐκέτ' ἡμεν ἐν φάει,
καπνῷ δὲ ἐσῆμην ἀστυ πολεμίων ὅποι,
ξένουν κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.
πρὸς τοῖσθιν νῦν ἄκουσον ὡς φανεῖ κακός.
χρῆν σ', εἰπερ ἥσθα τοῖς Ἀχαιοῖσιν φίλοις,
τὸν χρυσὸν δὺν φῆς οὐ σόν, ἀλλὰ τοῦδ' ἔχειν,
δοῦναι φέροντα πενομένοις τε καὶ χρόνον
πολὺν πατρφάσ γῆς ἀπεξενωμένοις·
σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
καὶ μὴν τρέφων μὲν ὡς σε παῖδ' ἔχρην τρέφειν
σώσας τε τὸν ἐμὸν εἰχεις ἀν καλὸν κλέος·
ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
φίλοι· τὰ χρηστὰ δ' αὖθ' ἔκαστ' ἔχει φίλους.
εἰ δὲ ἐσπάνιζες χρημάτων, δ δ' ηὐτύχει,
θησαυρὸς ἀν σοι πάις ὑπῆρχ' οὐμὸς μέγας·
νῦν δ' οὔτ' ἐκεῦνον ἀνδρ' ἔχεις σαυτῷ φίλουν,
χρυσοῦν τ' ὄνησις οἴχεται παῖδές τέ σοι,
αὐτὸς τε πράσσεις ἀδε. σοὶ δὲ ἔγω λέγω,
[turning to AGAMEMNON]
Ἄγάμεμον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·
οἵτ' εὐσεβῆ γὰρ οὔτε πιστὸν οἰς ἔχρην,
οὐχ ὄσιον, οὐ δίκαιον εὐ δράσεις ξένον.
αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν
τοιοῦτον ὄντα· δεσπότας δ' οὐν λοιδορῶ.

THE HECUBA OF EURIPIDES.

ΑΓ. ἀχθεινὰ μέν μοι τάλλοτρια κρίνειν κακά·
δῆμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
πρᾶγμ' ἐσ χέρας λαβάντ' ἀπώσασθαι τόδε.
[to POLYESTOR]

ἔμοι δ', οὐδὲ εἰδῆς, οὔτ' ἔμὴν δοκεῖς χάριν
οὔτ' οὖν Ἀχαιῶν ἀνδρ' ἀποκτεῖναι· ξένου,
ἄλλ' ὡς ἔχεις τὸν χρυσὸν ἐν δόμοισι σοῖς.
λέγεις δὲ σαντῷ πρόσφορ', ἐν κακοῦσιν ὥν.
τάχ' οὖν παρ' ὑμῶν ῥάβδιον ξενοκτονεῖν
ἡμῶν δέ γ' αἰσχρὸν τοῦσιν Ἑλλησιν τόδε.
πῶς οὖν σε κρίνας μάδικεν φύγω ψόγον;
οὐκ ἀν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ
πράσσειν ἐτόλμας, τλῆθι καὶ τὰ μὴ φίλα.

[to HELENA]

'Εκάβη, σὺ δ', ὁ τάλαινα, διπτύχους νεκροὺς
στείχουσα θάπτε· [to the Chorus] δεσποτῶν δ' ὑμᾶς
χρεῶν

σκηναῖς πελάζειν, Τρφάδες· καὶ γὰρ πνοὰς
πρὸς οἴκουν ἥδη τάσδε πομπίμους δρῶ.

[he looks out to the whitening waves of the distant sea]
εὗ δ' ἐσ πάτραν πλεύσαιμεν, εὗ δὲ τὰν δόμοις
ἔχοντ' ἵδοιμεν, τῶνδ' ἀφειμένοι πόνων.

735

740

745

THE END.

NOTES.

SCENE I.

2. *ψῆφος* [from fertile stem *ψa-*, 'rub,' see L.S.], prop. 'pebble,' hence, from its use in voting, 'a vote.'
κραυθεῖσαν, prop. 'accomplished,' so 'passed' [L. and S. inaccurately, 'prevailing,' which the tense will not allow].
4. *όρθος*, prop. 'upright,' so 'high.'
σφάξαι πρὸς χῶμα. *πρὸς* implies motion, *σφάξαι* does not. This is called the *pregnant construction*, as it contains really two clauses in one, 'to take to the tomb and slay.' Cf. *ποί δεῖ χορεύειν*, Scenes from Bacchae, 12 (184). Achilles was buried at the promontory of Sigeum, in the Troad, just across the Hellespont, opposite the Thracian Chersonese, where the scene of the play is laid.
6. Notice the formal language, *ἐπιστάτης ἐπέστη*.
7. *παῖς Αχιλλέως* is Neoptolemus.
8. *οἴσθ’ οὖν δὸράσον* 'Dost thou know then what thou must do?' But *δὸράσον* is imperative, and it is a good instance of the flexibility of the Greek language that the imperative can be used subordinate in this way.
Similarly, we find, Thuc. 4, 92, *δεῖξαι ὅτι . . . κτάσθωσαν*, and the negative form of the usage, Soph. O. C., 75, *οἴσθ’ ὁς μὴ σφαλῆσ*.
μήτ’ ἀποσπασθῆσ, according to the rule that *μὴ* prohibitive takes pres. imp., but aor. subj. The reason, perhaps, is, that *μὴ* with the aorist imperative (as the aor. expresses a single act) sounds more peremptory, and so is avoided.

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10. *δλκήν*, 'your strength,' how little it is. This is better than taking it 'my' strength, when there is no *έμήν*.
11. *Δ δεῖ φρονεῖν*, 'to think what is needful,' i.e., 'to be humble-minded,' and submit.
12. *ἀγών*, 'trial.'
18. *καρδίας*, objective gen. after adj. *δηκτήρια* [*δακ-*, 'bite,' 'sting,' 'wound'].
- 19-20. *σοὶ μέν . . . τάδε*. If we observe the tense, *εἰρῆσθαι*, the sense of this rather intricate passage becomes clear: 'It is right, that as thou hast had thy say, so we who ask this question should hear (thy reply),' i.e., 'as you have spoken, will you hear me and reply?' The other ways of taking it usually overlook either the tense *εἰρῆσθαι*, or the clear antithesis between *σοὶ* and *ημᾶς*. The case *σοὶ* after the perf. pass. *εἰρῆσθαι* (meaning 'spoken by thee'), is the regular usage, and is best explained thus: the perf. pass. expressed originally so much more the *effect* remaining *for* the person than the *act* done *by* the person, that the Recipient Dative became the regular usage to express the agent.
23. *δυσχλαυία* [*δυς-*, 'evil,' *χλαῖ-*, 'robe'], 'squalor.' We must suppose that he was ragged and bruised about the face, to make his disguise complete.
25. *οὐ . . . ἀκρας*, 'not the surface,' i.e., it took a great hold on my mind, being such a strange and perilous adventure.
27. Notice the participle, regularly used as the subordinate clause after verbs of perception: the participle is *nom.*, because it has the same subject as the verb (by the ordinary rule of the nom. attraction).
28. *ταπεινός*, 'prostrate.'
29. *γε* of dialogue, implying assent, and limiting or making precise that assent. Thus, in English, the question and answer run, 'Did you touch me?' 'Yes, so that my hand' . . . which amounts to the same thing, only the *assent is implied, not expressed*, in Greek.

EURIPIDES.

(The explanation is given thus fully to avoid the common absurdity of saying *ye* means ‘yes.’)

ἐνθανεῖν, ‘died on’ the robe, a powerful phrase, describing the convulsive grasp of despairing entreaty. It reminds us of the Homeric ἐπὶ δέρμα οἱ φῦ χειρὶ, but is a still more forcible metaphor.

31. ὅτε μή. This use of the Consecutive borders on the Final. A consequence *when contemplated* differs very little from a purpose. Our phrase, ‘So that I may,’ has completely confused the two.
Observe the heartless and shameless tone of Odysseus, as though he said, ‘What did I say? Oh, I dare say I told many lies to save my life.’
36. Notice the double acc. after verb of doing. δύνῃ, shortened form of δύνασαι.
37. ἀχριστον σπέρμα, vocative, ‘O, thankless race, ye who,’ &c. The word δημιγόρους (which is rather unnatural in its application to Odysseus) is introduced, according to Euripides’ regular custom, to catch the audience by local political allusion to the Athenian demagogues.
41. Observe the order carefully; σόφισμα is the predicate.
‘What clever trick did they think this to be, that they passed a vote,’ &c.
43. τὸ χρῆν [rare form of the infin. χρῆναι, modelled on ζῆν διψῆν, &c.], ‘need.’
44. πρὸς τύμβον, v. 4.
46. τείνει, ‘aims.’
48. προσφάγματα, apposition with ‘Ελέινην.
49. ᾔγει, historic present, rather violent after ὥλεσεν, especially as the latter happened *after* the ᾔγει.
53. ἀδικούσα, v. 27.
54. ‘The plea of justice I meet with this reply.’ τῷ δικαίῳ referring to ἐνδίκως, 46. λόγον describes what the contention (ἀμιλλῶμαι) was, and is therefore the cognate acc.

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57. παρηδος is genitive of aim, for the verb προσπίνω, 'supplicating,' 'falling down before,' suggests the idea of *reaching towards*.
58. τῶν αὐτῶν, hand and cheek. The gen. of *attachment*, used after all verbs of *clinging to*.
65. ἀ μή. μή, not οὐ, is used in speaking of a *class*, of *anything whatever*. οὐ is used in negativing *particular things*, as οὐ χρῆ.
66. εὐ πράσσω, is to 'fare well.'
68. ὅλθον . . . με, double acc. after words of *depriving*.
69. αἰδέσθητι. According to the Greek idea that affliction, being sent by the gods, claimed reverence from man, and so, that unpitying behaviour was an offence against the gods. Thus αἰδεῦμαι, originally meaning 'to reverence,' comes to mean 'to pity,' 'to show mercy.'
71. φθόνος, i.e., ἔστι, 'it is a hateful thing.' But the word φθόνος really implies more than this. It properly means 'grudge,' 'envy,' and was especially applied to the supposed hostility felt by the gods against any excessive pride, excessive prosperity, or (as here) excessive exercise of power towards the weak, so that we may construe it 'hateful,' but it really means 'hateful to the gods' in the way described, as being extravagantly, immoderately cruel. (Of. Aj., 57, Elect., 631, 1458.)
74. The Athenians were proud of their laws protecting slaves.
76. δξιώμα, 'reputation.'
78. δοκούντων (opp. to ἀδοξούντων), 'men of mark,' 'men of repute.'
79. τῷ θυμουμένῳ (neut.), 'from anger.'
80. ποιοῦ. One common meaning of the *middle* is this: 'consider,' 'count.' Cf. περὶ πολλοῦ ποιεῖσθαι. It may be called the *mental* use of the middle.
81. ηγέρχονται, i.e., 'was preserved.' Cf. 32:
96. κάμνω, 'suffer,' word properly used of the sick.

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88. φέρηται. Observe the middle, ‘to get’ some reward or gain or advantage.
89. ἡμῖν. This is the dative of the person generally or indirectly affected, called the *Ethic* dative.
Construe ‘worthy of our honour.’
91. Be careful about the order: ‘if, while he lives, we treat him as a friend,’ &c. βλέποντι gives the time and φίλῳ is predicate. (βλέπω, ‘to see’ the light, often for ‘live.’)
95. φιλοψυχήσομεν, lit. ‘to love life,’ i.e., ‘shun death,’ ‘seek safety,’ ‘be cowardly.’
97. καὶ μὴν, ‘and yet’ (one regular meaning of καὶ μὴν, when used in trains of thought and argument, not in accompanying action), seems to refer to some dropped reflection, as Paley suggests: ‘a poor honour, perhaps, but yet I too feel I should like it.’ καθ’ ἡμέραν, ‘from day to day.’
100. διὰ μακροῦ, lit. ‘through long time,’ i.e., ‘lasting.’
106. τολμάω, ‘to venture,’ lit. So, of misery, ‘to put up with,’ ‘endure.’
κακῶς νομίζομεν, ‘our custom is wrong.’ νομίζω, ‘to have a custom.’
ἡμεῖς is ‘the Greeks’: and the argument of the last six lines is, briefly: ‘if you disapprove our honouring the dead, you will think us unwise; do so, and go on with the opposite habit yourselves, in order that (it may have its natural effect, and make cowards of you, and so) we may be strong and you weak.’
- The whole speech is clever rhetoric: beginning with quiet moderation (‘you saved me; well, I am ready to save *you*’), then a burst of natural indignation (‘shall we forget our hero when dead?’), a touch of modest piety (‘I want but little here below, but I *should* like my grave respected’), cheap consolation (‘others have suffered worse’), and ending with the fervour of patriotism (‘go on with your barbarian ways—it will be the worse for you’).

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116. *μή στερηθῆναι* is the infinitive of request, depending on no special word of requesting, but on the general sense of asking contained in *σπουδαῖς φθογγάς λέισα*.
123. ‘Thou hast escaped my suppliant Zeus,’ for if she had been able to touch his hand or cheek, then Zeus, protector of suppliants, would have been on her side. Odysseus, by avoiding the formal supplication, escapes this.
130. ‘Having no small rivalry for my hand, to whose house and hearth I should pass.’
The *ζῆλος* is amongst her suitors.
The indirect question, *ὅτου—ἀφίξομαι*, depends (in true Greek manner) on *ζῆλος*. Observe also, that she uses the Dramatic sequence, *ἀφίξομαι*, instead of the Historic sequence, *ἀφίξοιμην*, after the Historic Principal verb *ἔθρέφθην*.
132. *τοῦνομα*, i.e., δούλη.
133. *τίθησι*, ‘makes.’ Observe the two participles, *εἰωθὸς ὅν*, rare, but not unnatural.
135. Observe *δστις* (‘one who’), after plural *δεσποτῶν*.
137. *ἀνάγκη σιτοποιὸς*, ‘compulsion to make bread,’ an artificial phrase, but the idea is simple enough.
138. *στίρω*, ‘sweep.’ *κερκίς*, the ‘loom-rod,’ with which the threads, when passed across, were packed close.
144. *διεργάζομαι*, euphemism for ‘kill,’ (like Lat. *conficere*, *interficere*, our ‘put away,’ ‘finish off,’ &c.). See 242.
145. ‘No confidence of hope or expectation.’
148. *συμβούλου δέ μοι θανεῖν*, ‘share my wish to die,’ i.e., ‘wish with me that I may die.’
151. ‘Though he endures, yet he suffers pain’
152. *μᾶλλον εὐτυχέστερος*, double comparative. Cf. Hippol., 485. *μᾶλλον ἀλγίων*, and our ‘Most Highest.’
160. That Paris slew Achilles is not a Homeric tradition, but probably one of the later additions which gathered round the Homeric stories.
163. This beautiful use of *ἀλλά* is really elliptical: ‘But do ye

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- slay me [if not instead of her] yet *with* my daughter,' and so it may be translated 'at any rate.'
- Cf. O. O. 241, 1276, Scenes from Ion., 164 [426], 452 [978].
167. *μηδὲ τόνδ' ὄφελομεν.*
ὄφελον, lit. 'I ought' to have done so and so, came naturally to be used for 'would that I had;' so we often find *εἴθε* (utinam) with it in this sense, or more commonly with the aor. ὄφελον. The negative, therefore (which properly negatives the subordinate verb, that here is not expressed), is rightly *μὴ*, not *οὐ*, after the idea of duty. The literal meaning is, therefore, 'We ought not even to have had this [death]', i.e., 'Would that we had not even had this.'
169. *κεκτημένος.* Cf. 27.
170. *ὅποια . . . ὥπως*, both mean 'as.' The repetition is passionate, 'as ivy, as to the oak, so I will cling to her.' Cf. Troad., 147.
172. *παιδὸς*, gen. of separation. *ἐσ* (be assured), 'that.'
175. *χάλα* ('relax'), i.e., 'give way.'
179. 'And bedragged by his youthful arm, an unseemly sight!' [lit., 'and make an unseemly sight, dragged,' &c.].
ἐκ is often used in poetry for 'by.' In prose ἐπὶ, with gen., is used for the agent: in poetry the usage is extended to ἐκ, πρὸς, and even ἀπό, and these prepositions are further used as here, where in prose we should have the instrumental dat.
182. The construction of δὸς is twofold [zeugma]: δὸς χέρα, καὶ δὸς προσβάλειν.
188. *Δν-*, the antecedents are contained in the adjectives.
'I have no spouse, no bridal, which were my due.'
191. *ποῖ τελευτήσω.* See note on 4, 'where must I go and end.'
192. *εἰπω*, dubitative (or deliberative) subjunct., used when a person is doubting what course to pursue.

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195. τῆς ἀρού, after ἀθλία, the genitive of respect, a very common and widely extended usage.
197. χαῖρουσιν ἄλλοι, ‘the others do fare well,’ a sad play upon the word χαῖρε, such as is obviously possible in most languages, since the word used to bid adieu is naturally a wish for prosperity.
198. Polydorus had been sent to Polymestor, King of Thrace, who had murdered him for his gold, and his body was at this moment lying on the shore unburied. He was Hecuba’s youngest son.
203. ἐκτέτηκα. Observe that the perfect is intr., the present, ἐκτήκω, in the next line, trans.

206-7. ‘I have no part in thee [the light of day], save while I am passing [hence] toward the sword and pyre of Achilles.’ μεταξὺ is properly an adverb, meaning ‘in the midst.’ It is used occasionally with only one substantive, to imply the intervening space *between that and something else*. Thus in Ar. Ach. 433, we find—

κεῖται δ' ἀνωθεν τῶν Θυεστείων ῥακῶν
μεταξὺ τῶν Ἰνοῦς.

‘It lies above Thyestes’ rags, *between (them and) Ino’s.*’

In O. C., 291, we have—

τότε εἰσακούων πάντ' ἐπιστήσει. τὰ δὲ
μεταξὺ τούτου, &c.

‘Then you shall hear and know all: but till then, *between (now and) then,*’ &c.

So here, μεταξὺ ξίφους καὶ πυρᾶς Ἀχιλλέως does not mean ‘between the sword and pyre,’ which would be nonsense, as the sword and pyre would be simultaneous: she would be slaughtered at the pyre; but ‘between (this and) the sword and pyre,’ i.e., ‘while I pass hence to the sword,’ &c.

208. προλείπω, intrans., ‘I swoon away.’

209. μητρός, gen. of attachment, 58.

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210. *λίπης*. Cf. 8.

ἀπολόμην. The quick-witted Greek expressed a momentary present, or immediate past, fact by the aorist. This is the immediate aorist. After a speech, in English we say, ‘you speak truly’; in Greek they say, *καλῶς ἔλεξας*.

SCENE II.

211. *δὴ ποτ'*, ‘once.’

215. *λέξω*, delib. subj.

215–218. This is a difficult passage. It is usually translated:—
‘Shall I say that thou beholdest men, or that they idly hold this vain opinion, far from the truth, thinking that there is a race of gods, while it is chance that directs all mortal affairs.’

To this there are the strong objections—

- (1) That the change of subject is very harsh, with no new subject expressed.
- (2) That *δόξαν κεκτῆσθαι* ought to mean, not ‘to hold an opinion,’ but rather ‘to have a reputation,’ i.e., should be used, not of those who think, but of those of whom something is thought.

Porson escapes the difficulty by suggesting *ἡμᾶς* for *ἄλλως*, but that would only remove (1).

There are two ways of escaping from these objections without altering the text—

- (a) Make *σε* the subject of *κεκτῆσθαι*, as it should be, and make *δοκοῦντας* in a kind of apposition (*κατὰ σύνεσιν*) with *δόξαν*, thus:—
‘Shall I say that thou beholdest man, or that thou hast idly the vain repute (of so doing), a false repute, when we think that there is a race of gods,’ &c.

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(b) Make the subject of *κεκτῆσθαι* not exactly *οὐε*, but *οὐε* expanded into *ὑμᾶς*, extended from Zeus to the other gods: then *δοκοῦντας* means ‘seeming’ as usual, and agrees with *ὑμᾶς*, thus:—

‘Shall I say that thou beholdest man, or that (ye) have this idle and vain and false repute—being reputed a race of gods—whereas it is chance that rules the lot of man.’

I prefer (b), though (a) is possible. In any case there seems no doubt it is better to refer *δόξαν κεκτῆσθαι* to the gods, and not to men.

221. *ἀνέστηκε*, ‘is laid waste,’ lit., ‘removed,’ ‘broken up.’

223. *φύω*, ‘defile.’

226. *μετάρσιος*, ‘aloft.’ This is what is called the *proleptic* (or anticipatory) use of the adjective, where it expresses not a permanent quality of an object (like ‘a thin man,’ ‘a blue parrot’), but the result of a verb, as ‘he filled it half-full,’ ‘he beat him black and blue.’

231. *μέτα*, ‘[having sent] after you,’ ‘to fetch you’ (*μετὰ σέ*).

233. *δοκοῦν*, neut. impers. partic., called acc. absolute. ‘Art thou come, for that the Greeks resolve,’ &c.

The best explanation of the accusative absolute (which is used instead of the genitive with words that are impersonal), is to class it with the acc. of *duration*; e.g.—

ἐξὸν κτείνειν ἐώ αὐτὸν ζῆν,

‘I let him live, *when I might* kill him.’

234. *ἔγκονέω*, ‘to hasten.’ [Deriv. uncertain.]

241. *τοῖπλι σέ*, ‘as regards thee.’

242. *πῶς καί*, ‘how did you slay her.’ For *ἐκπράσσω*, lit. ‘to finish,’ see 144.

αἰδούμενος, ‘mercifully.’ See 69.

243. *τὸ δεινόν*, ‘cruelty.’

ἐχθράν agrees with the (unexpressed) acc. after *κτείνοντες*.

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245. *κερδαίνω* used with a kind of sad irony of sorrow, ‘to win a double grief.’
249. *ἐπι*, ‘to see.’ (*ἐπι* with acc. is often used in the sense of ‘to fetch,’ ‘to get,’ ‘to enjoy,’ ‘to see.’)
250. *χερός*, ‘by the hand,’ gen. of respect or reference (like *μέλεος τοῦ πάθους*).
253. *σκίρτημα μόσχου σῆς*, ‘the struggles of thy heifer,’ a metaphor quite natural to a Greek ear, so familiar with the notions and phraseology of sacrifice.
255. *ἔρρει*, impf. *ρέω*, here used transitively, ‘poured.’ This transitive use is very rare, the proper meaning of the verb being ‘to flow,’ but is illustrated by the aorist form *ἔρρευ* (which, being passive, implies an active form).
260. *νήνεμον* [*η-* negative *ἀνεμ-* ‘wind’], by obvious metaphor ‘quiet.’
262. *μοι*, ethic dat. Cf. 89. ‘Receive, I pray.’
κηλητηρίους, ‘appeasing’ [*κηλε-ω*, ‘charm’].
263. *ἀγωγός*, adj., ‘raising’ [from *ἀγ-* ‘lead’].
A magician who raised spirits was called *ψυχ-αγωγός*.
[Scenes from Alcest., 703 (1128).]
268. *πάντας μολεύω*, acc. inf., after *δέος*, according to the regular Greek usage in petitions.
270. *κώπης*, ‘by the hilt.’ 250.
271. *κολεοῦ*, ‘scabbard.’ *Loyds* [*Λεγ-*], ‘collected.’
273. *ἔφράσθη*, ‘perceived.’
275. *χρός* [properly the Ionic gen. of *χρώς*, used in poetry], gen. after *ἄψηται*, which takes that case like many *sense* verbs [*θιγγάνει*, *γένομαι*, *δοκφράνομαι*, *ψάω*, &c.], being probably the gen. of *aim*, as the Greeks conceived the senses (all but *seeing*, which has acc.) as acting with a certain effort.
280. *ἐπιρροθέω* [*ῥέθος*, ‘rushing, confused noise’], ‘applauded.’
281. *εἰπεν*, ‘bade’: it is often so used with the regular infinitive of petition; just like our phrase, ‘he told them to let go,’ &c

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283. ἐπωμίς, 'the shoulder-fold' of the tunic.
284. λαγών, 'the waist.' Observe the construction *ἐς μέσον λαγόνος*, instead of the more usual *ἐς μέσον λαγόνα*.
285. This passage brings vividly before us the profusion of lovely works of art in the midst of which the Greeks lived. 'A statue' would not suggest to them a museum, as it does to us, but every house, temple, garden-gate, or street corner. Even the word *ἄγαλμα* is significant, meaning as it does 'a delight.'
290. εὐτρεπής, 'ready.'
292. πνεύματος διαρροάς, 'the channel of her breath,' of course a fanciful phrase for her throat.
293. καὶ θνήσκουσ', 'even dying,' = 'though dying.' The more ordinary use is *καίπερ θνήσκουσα* in exactly the same sense.
294. εὐσχήμως, 'becomingly.'
296. 'None had the same toil,' i.e., they did not set to work at one thing, but many.
298. ἔβαλλον, 'covered' [lit., 'threw at her with leaves'].
299. κορμούς, 'faggots,' from *κείρε*, 'to clip,' 'to prune.'
300. πρὸς, 'from.' In prose it would prob. be the genitive simply after the verb *ἀκούω*.
303. [*εἰ*, from *εἰμι*, 'ibo'].
περισσά, adverbially, 'exceedingly.'
304. ψυχήν, acc. of reference.
307. βλέψω, aor. subj., deliberative, indirect.
309. τόδ', 'another.' ἐκεῖθεν, 'from another quarter' (not 'from the τόδε,' as some take it: the position of *αὐτός* as well as the run of the line is against that).
310. διάδοχος κακῶν κακοῖς, 'bringing a succession of ills to ills,' 'bringing woe on woe.'
313. τὸ λιαν, 'the excess,' i.e., 'the bitterest sorrow.'
315. καιροῦ, 'fair season.' The general sense is: Is it not strange that with land it is circumstances, not nature,

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that make the difference; with men nature, not circumstances?

320. διέφθειρε, the so-called *habitual* aorist, where the Greeks express by the aorist that which happens constantly, as it were, selecting one typical instance in the past.
321. This line is commonly construed, ‘Is it the parents who make the difference, or the nurture?’

But the point of the argument is that the *nature* of man is unalterable by circumstances, and in this respect is different from land: so that to ask at the end whether it is nature or training which causes the difference between men, would be irrelevant. Further, the sense of what follows would be less appropriate; for γε μέντοι is a qualification of the principle already arrived at, and would not be used in the argument if the question were still open.

It seems best, therefore, to construe it:

‘Are not the parents more important than training?’ understanding διαφέρειν in its other sense of ‘to be superior to,’ a meaning which comes from the Greek instinct of μείωσις, or putting things mildly.

It is unusual, but not unnatural, to find ή after διαφέρειν, which is virtually a word of comparison.

All through this passage Euripides is writing to please the dialectical taste of the Athenians: for the question, ‘whether virtue was innate or teachable,’ was a favourite knotty point of the philosophers.

322. γε μέντοι, lit., ‘at least, however,’ the natural particles in a qualifying, conceding clause.

‘Tis true, even good training can teach somewhat of the good.’

324. This line has rather the appearance of a truism, but it perhaps means that to know the good (which training may help one to do) is also of practical use in preserving from sin and baseness.

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the smallest ring or locket is a ‘theft’ from the new owner!

The word δόμων recalls a train of passionate memories, and she bursts out into the touchingly beautiful appeal—
ὦ σχήματ' οἴκων, &c.

‘O fashion of my house! O home, so happy long ago!’

344. φρονήματος, ‘pride.’

346-7. Two kinds of ambition, rank and popularity. The thought is suited to the audience, not the characters.

348. ἀλλως, originally ‘otherwise;’ and so by euphemism, ‘uselessly,’ ‘vainly,’ ‘to no purpose,’ as it is used, 216. Then, as ‘vain’ and ‘empty’ are nearly allied, it comes to mean ‘only,’ ‘merely,’ ‘simply.’

‘mere thoughts of the mind, vain vaunts of the tongue.’

350. κατ’ ἡμέρα, ‘from day to day.’

μηδὲν, not οὐδὲν, because ὅτε is indefinite. See 65.

SCENE III.

352. ἐφ' οἴσπερ ‘in pursuance of Talthybius’ message,’ οἴσπερ is, of course, the attracted relative (for ἐν τούτοις ἀ).

353. μὴ θιγγάνει, (bidding) ‘that none should touch.’

354. ἐψαύομεν. This line is sometimes read (in defiance of metre) οὐδὲ ψαύομεν, to make the tense the same as ἐῶμεν. But it is not necessary. It is correct to say, ‘We leave her alone, we did not touch her.’ In any case, if alteration had to be made, it is rather ἐῶμεν that should be read εἰῶμεν.

356. ἀποστελῶν, ‘to fetch thee away.’

Observe that the Greeks say τὰκεῖθεν, ‘the things thence,’ where we should say ‘the things there.’ The origin of this usage is doubtless that they conceive the thing not as

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it is, *where* it is, but as affecting the speaker *from* where it is.

τάκείθεν is a euphemism for the funeral preparations.

357. *εἴ τι τῶνδ' ἔστιν καλῶς*, 'if aught of this is well.' A singular touch of pity.

361. *ἐμαυτὴν γὰρ λέγω λέγουσά σε*. She addresses herself as though she were some one else. The bare and precise phrase is intended to betoken a strange despairing depth of grief.

367. *προσθείμεθ' ἀντί*. Observe the middle: 'we should but bring upon ourselves a new sorrow.'

The double *ἀντί* is not uncommon. (Most MSS. read the second one.)

368. *κλύων*. Observe the nom. attraction after *δοτε*. See 27.

- 370-1. 'Am I too much reckoning his thoughts as ill-disposed, when he is not so ?'

373. *ἐς ταῦτόν*, 'to the same point' as I.

377. *γοννάτων*, 'by thy knees,' gen. prob. originally of aim, like *πρὸς γοννάτων*, 'towards thy knees,' lit.

379. *μαστεύω*, 'seek.' [μα-, 'eager.']}

380. *αἰώνα*, 'thy life.'

381. Observe the difference between *τιμωρεῖν* (374), 'to avenge,' and *τιμωρεῖσθαι*, 'to take vengeance on:' just the natural difference between the active and middle, that one should mean 'to redress another's wrongs,' and the other 'to redress your own.'

The sense is, 'If I can avenge myself'

391. *ἀνόητα*, adverbial, 'ay, unprofitably' For *γε*, see 29.

396. Observe that *Πολυμήστωρ* is shifted from its natural place, in apposition to *ἄνδρα*, into the relative clause, where it is bound to be nominative. So, in Hipp. 101, *τήνδ' ή ἐφέστηκεν Κύπρις*.

397. *πικρότατον*. *πικρός*, lit., 'bitter,' is used in its natural and common sense of 'that which brings disaster,' 'fatal:' for it was for the sake of his gold that Polymestor murdered him.

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398. θνήσκει, historic present. *τοῦ*, for *τίνος*.
400. τλῆμαν, being derived from the stem *τλ-*, 'to bear,' describes both *misery* (being forced to endure), and, as here, *wickedness* (that which one dares to do). Thus, in Soph. El. 439, Clytaemnestra is called τλημονεστάτη γυνή.
404. ματέύοντα, another form of μαστεύοντα, 379.
408. πόνων, gen. of reference or respect, 195.
411. i.e., nothing is more miserable except misery itself.
413. ὅσια, 'right.'
414. στέργοιμ' ἀν στέργω (like *αἰνέω*, 'to praise'), originally meaning 'to love,' is used by a kind of euphemism for 'to endure,' 'to be content' with something evil.
τοῦμπαλιν, τὸ ἔμπαλιν, lit., 'the backward,' i.e., 'the opposite.'
415. ξένου, for the gen., cf. 18.
419. δοῦλοι, masc., on the principle that a speaker (whether male or female) if using the plural of himself or herself, always uses the masc.
421. 'For it is through law that we believe in the gods, and live discerning right and wrong:' a striking thought, that it is the *moral* conception of right and wrong which is the primal and universal fact on which religion is based, and out of which it grows. For although the idea is false historically, it being rather superstition which gives birth to religion, and that to moral conceptions, yet it marks an advanced and elevated stage of thought to see that the essential point of religion is the moral division of right and wrong.
422. ὠρισμένοι, perf. middle. It is not clearly enough stated in some grammars that this form of the perfect is just as regularly used for the middle voice as for the passive.
423. ἀνέλθεν, 'coming,' i.e., 'referred to thee' to put in force.
425. The mention of sacrilege is a rhetorical amplification of the charge against Polymestor, which was murder only.

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426. ἵσος, 'just.'
427. ἐν αἰσχρῷ θέμενος, 'deeming it a shame,' lit., 'putting it (mentally) in the class of shameful.' For the middle θέμενος, see 80; αἰδέσθητι, 69.
428. 'Standing away, like a painter, gaze at me.' See note on 285.
433. ποῖ μ' ὑπεξάγεις πόδα; 'whither dost thou withdraw thy foot from me?' The *με* is governed by the idea of *depriving*, for regularly in Greek verbs of depriving can take two accusatives; cf. 68. It is unusual, of course, to find *ὑπεξάγω* with that notion; but it is a natural extension of the use. [Or it may be simply the idea of *escaping*, like ἐκπλεῦσαι τὰς πολεμίων ναῦς, Thuc. 8, 102.]
- 433–440. General sense: 'Why do we learn all else fully, but Persuasion incompletely, though she is the most important of all?'
435. μαθήματα, 'studies.'
436. ὡς χρῆ, 'duly.'
437. 'But Persuasion, who alone is mistress of mankind,' a truly Athenian sentiment. In the ecclesia, in the law courts, in the dialectics of the philosophic schools, in the Socratic dialogues of the streets, even in the general's harangues to his troops on the battle-field, the Athenians felt that 'Persuasion was mistress.' Nothing is more remarkable in their life than the general diffusion of the power of speaking easily and readily; it was a product of that quick wit which lay at the root of much of their greatness, and it was doubtless much developed by the democracy.
438. ἐσ τέλος μανθάνειν, 'perfectly to learn.'
439. μασθούς διδόντες refers to the sophists, as they were called, who, in the last half of the fifth century, began to teach rhetoric for pay.
In the rest of this line there is a difficulty. The MSS.

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read *ἴν' ἢ ποτὲ πείθειν ἀ τις βούλοιτο*, ‘in order that at length we may be able to persuade (others) of whatsoever we please.’

If this is right, then *ἀ . . . βούλοιτο* requires explanation, as the strict mood of the indefinite clause (in primary time) would be subjunctive, *ἀ τις βούληται*. There are, however, examples of the optative being used even in primary time, where the language desires to convey the *utter indefiniteness* of a pure hypothesis, with no practical bearing.

Thus: *εἰκῇ κράτιστον ζῆν, σπῶς δύνατό τις*.—O. T. 979.

Δλλ' δν πόλις στήσει τοῦδε χρὴ κλένειν.—Ant. 666.

In order to avoid this difficulty, however, Paley and others read, following Elmsley: *ἴν' ἢν ποτὲ πείθειν ἀ τις βούλοιτο*. On this some comments occur.

It is quite good Greek to use final particles with historic tenses of indicative, but only when one is regretting that something was not otherwise in the past, *in order that some end might have been attained*. Thus Plat. Symp., 181, D.: *χρῆν νόμον εἶναι μη ἐρᾶν, οὐα μη πολλὴ σπουδὴ ἀνηλίσκετο*, ‘love ought to have been illegal, that so much enthusiasm might not have been wasted.’ Other well-known examples occur: Eur. Hipp., 645, 930, 1079; Soph. O. T., 1389, 1392, &c. Now, if that is the construction Euripides used here, then there is an irregularity: for the principal verb is present instead of past. Still, as the general idea is, ‘Our custom ought to have been other than it is,’ *ἴν' ἢν* would still be possible, and certainly *βούλοιτο* suits this better. *ἴν' ἢν* is also a little more sad and hopeless than *ἴν' ἢ*.

So that, on the whole, both readings are possible; but perhaps *ἴν' ἢν* is preferable.

442. *τοσοῦτοι*, ‘all those’ I had, fifty according to one tradition.

443. *ἐπ' αἰσχροῖς*, ‘on disgraceful terms,’ lit. i.e., ‘disgraced.’

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444. τόνδε, the scene represents the ruins of Troy smoking in the distant horizon.
445. καὶ μήν, 'and again,' as often, of a new argument or idea.
446. προβάλλειν, 'to put forward.'
448. The argument is: will you not help us for the sake of your beloved Cassandra?
450. κῆδεστήν (from κῆδος), 'connexion' by marriage. The sentence requires a little care in construing: 'It is thine own kin thou wilt befriend in this man, if thou dost befriend him.' The καλῶς is understood a second time, but of course there is no need to express it.
451. μῦθος, 'my words.'
452. εἰ, 'O if,' equivalent to a wish, as in English, or any other language. The suppressed condition, 'what joy it were,' or something similar, is easily supplied. This illustrates the origin of the word εἴθε, used with opt. to express a wish.
454. Daedalus, the mythical inventor of sculpture and architecture, is well known by the tale of having made wings for himself and Icarus; the latter, however, flying too near the sun, the waxen fastening melted, and he fell into the sea, called Icarian after him.
455. ἔχοιτο, 'cling to;' see 58.
456. ἐπισκήπτω, 'urge.' σκήπτω properly has the meaning 'to press' (either trans. or intrans.), whence σκῆπτρον, 'a staff,' our word 'sceptre.'
459. For δᾶλλά, cf. 163.
460. 'For it is the part of a good man,' οὐτὶ understood.
463. δι' οἴκτου ἔχειν, lit. 'to have in a state of pity,' i.e., 'to feel pity for.'
465. τοῦ δικαίου, neuter.
467. χάριν, really an acc., in apposition to the sentence, 'the favour of,' and so it comes to be hardly more than a preposition, 'for the sake of.' It is used with possessives, 486

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469. ζετιν γ, 'in some wise,' lit. 'there is how;' like 'est qui,' 'est ubi,' in Latin.
472. χωρίς, 'apart,' i.e., 'private.'
474. ταχὺν προσαρκέσαι, 'swift to aid,' the infinitive depending on the adjective; a regular Greek construction.
475. διαβληθήσομαι. διαβάλλεσθαι with dat. means 'to quarrel with,' 'to be set at variance with.'
Cf. Thuc., 8, 81, ἵνα τῷ Τισσαφέρῳ διαβάλλοιντο, and again 83.
478. One of the pithy remarks about human life, of which Euripides was fond, and which applied more to the Athens of his day (*πλῆθος πόλεως*) and the eager political life of the democratic state, than to Agamemnon.
479. χρῆσθαι τρόποις, 'to behave,' 'to act.' γνώμη, 'will.'
480. πλέον νέμεις, lit. 'to pay more,' i.e., 'to defer to.'
483. συνδράσγε, for imper. see 8.
485. οἰλα πείσεται, euphemism, to avoid mentioning her intended vengeance. Cf. Ag., 1297, πράξασαν ὡς ἔπραξεν.
486. μὴ δοκῶν . . . 'not seeming (to do it) for my sake.'
494. Observe φοεῖ, a licence Euripides adopts elsewhere, apparently with this word only; cf. Scenes from Electra, 257 [599], 358 [763].
495. κράτος, 'the mastery.'
498. Αἴγυπτου τέκνα. The fifty daughters of Danaus, married to the fifty sons of his brother Aegyptus, were instructed by their father to slay their husbands on the wedding night. Lynceus alone was spared by Hypermnestra.
499. Δῆμυνον. The story ran, that when the Argonauts landed at Lemnos, they found it inhabited only by women, who had murdered all their husbands, and chosen Hypsipela their queen.
500. ὡς for οὐτως.
504. χρέος, acc. in apposition to the sentence; cf. 467.
'A matter that concerns thee no less than her.'

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510. πλοῦς δοτί means, ‘it is possible to sail,’ ‘the wind is fair.’
513. ‘We must wait, looking for a quiet voyage.’ The change to the plural δρῶντας is not unnatural, especially after his mention of στρατός. ήσυχος is perhaps not commonly applied to a voyage, but as an antithesis to ‘stormy’ it seems obvious enough. For these reasons Hermann’s emendation, πλοῦν δρῶντά μ’ ήσυχον, though neat, seems unnecessary. Besides the run of the line makes ήσυχον πλοῦν go together.
515. ίδια θ’ ἐκάστῳ, ‘both to each privately.’ Observe the acc. inf. to explain τόδε. ‘This . . . namely that . . .’

SCENE IV.

520. ‘There is no confidence either in good fame, nor that one now prospering . . .’ The construction is changed, and for the nom. is substituted a sentence in the acc. inf.
522. πᾶλιν τε καὶ πρόσω, ‘to and fro,’ ‘this way and that.’ αὐτά somewhat loosely refers to fair fame and prosperity. By saying that the gods ‘mingle them this way and that,’ he means to describe the capriciousness of fate.
523. ἀγνωσίᾳ, ‘from ignorance’ of what will befall us.
525. προκόπτειν, lit. ‘to knock forward,’ so ‘to make an advance’ (the deriv. from ‘pioneers’ is attractive, but requires confirmation).
κακῶν, ‘in our woes,’ the comprehensive genitive, like ποῦ γῆς, ἵπαγειν τῆς ὁδοῦ, &c.
527. σχέσ, ‘stay ;’ τυγχάνει is hist. pres., of course.
530. ἐσ ταῦτα συμπίπτει, lit. ‘falls together to the same spot,’ i.e., ‘meets me.’ The English word ‘coincide’ contains the same metaphor.
535. τυγχάνοντα, absolutely, ‘happening to be.’ Only poet. in this sense; cf. Soph. El., 313, ἀγροῖσι τυγχάνει.

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536. *δρθαῖς κόραις*, ‘with upright eyes,’ a regular Greek phrase for honest straightforward glance, without flinching.
O. T., 1385.
538. ‘Besides, partly custom is the cause, forbidding,’ &c.
540. *τίς χρεία σ' ἔμου*, ‘what need hast thou?’ (supply *ἔχει*).
541. *τί χρῆμα*, ‘on what matter,’ i.e., ‘why?’ one of those accusatives in a kind of apposition to the whole action of the verb; cf. 486, &c. Observe *πέμπω*, ‘to send’ or ‘fetch;’ *πέμπεσθαι*, ‘to send for,’ or ‘to get fetched.’
543. *μοι*, ‘I pray,’ 89.
545. *ἐρημίᾳ*, ‘solitude,’ i.e., ‘you need not fear to leave me.’
553. *τούκεινον μέρος*, lit. ‘as to his share,’ i.e., ‘as far as concerns him,’ acc. of respect (limiting extent).
557. *ἀς*, ‘to,’ usually only with persons.
560. *αἰρών*, the gold.
561. *τοῦ παρόντος*, ‘what I have,’ i.e., ‘and not wish for more which does not belong to me.’ This is what he means Hecuba to understand; but there is probably a double entendre, for his words will also mean, ‘may I enjoy what I have!’ i.e., ill-gotten gold.
564. The MSS. here read *ἴστω φιληθεῖς*. If this is the right reading, it must mean, ‘may it (my words) be welcome to you, as you are to me,’ again a double entendre. He understands it as a friendly wish; she says it in bitterness.
But *φιληθεῖς* is very unnatural in this sense, and it has been emended, not very satisfactorily, as in the text. The *ἴστω* does not agree with *κατώρυχες* in number; but as it comes first and is a long way off, that may be perhaps considered not unnatural.
566. *κατώρυχες* [*δρυχ-*, ‘dig’], ‘hidden treasures.’
568. *εἰ γὰρ εὐσεβὴς ἀνήρ* is an effective use of irony.
The double entendres all through are good instances of this favourite artifice of Euripides.

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570. ήν σὺ κατθάνεις, a splendid example of this irony.

She is plotting his destruction, and her mention of his possible death wins her credit for her kind fore-thought! (Ultimately she does not kill him, but only blinds him.)

571. τῆδε καὶ σοφώτερον, ‘it is wiser so.’

577. ή κρύψασ’ ἔχεις, ‘or have you concealed it somewhere?’

579. πιστά, ‘safe,’ i.e., as he explains it, ‘are there no men about who would suspect me?’

582. πόδα, ‘the sheet,’ i.e., the rope fastened to the lower corner of the sail.

583. ὅν σὲ δεῖ. The ordinary construction would be either *Δ σὲ δεῖ* (*πρᾶξαι*), ‘what you should meet with,’ or *Δν σοὶ δεῖ*, ‘what you have need of.’ In the latter, however, acc. is sometimes found in poetry for dat., especially in Eurip. Cf. Hippol., 23, οὐ πολλοῦ πόνου με δεῖ, and, 490, οὐ λόγων εὐσχημόνων δεῖ σε.

The double meaning of these two lines is a splendid example of irony.

585. Here Hecuba, behind the tent door, blinds Polymestor, and then slays his children.

590. οὔτε μὴ φύγετε, ‘there is no chance of your escaping.’

The principal verb being readily understood between οὔτε and μὴ, ‘there is no (fear), no (chance) of its happening.’ The plural is used, because the vengeance has been wrought by Hecuba and the other Trojan captives in the tent.

592. ‘The blow of a heavy hand.’

593. ἐπεσπέσωμεν is deliberative, constructed with βούλομαι, or θέλω, as is common. Cf. θελετε θηρασώμεθα, Scenes from Bacchae, 366 [719].

ἀκμή, lit. the ‘point’ of time, i.e., ‘the occasion.’

601. παραφόρφ, ‘staggering.’

606. Θρηκί. The dative after ἐκποδάν, ‘out of the way of.’ It is the common dative of the person affected.

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SCENE V.

608. Echo is called finely ‘child of the mountain crag.’
610. *ἡσμεν*, shorter form of *ἥδειμεν*, from *οἶδα*.
611. I have adopted Porson’s *πάρεσχ’ ἀντί* for *πάρεσχεν*, which is possible and defensible, but far less likely.
619. ‘Destroyed; nay, not destroyed, but worse.’
621. *ἀμήχανος*, ‘incredible’ [lit. what is beyond human means, so ‘infinite,’ ‘irremediable,’ ‘inconceivable,’ &c.].
625. *οὗτος*, ‘you there,’ used in addressing a person.
627. *τὸ βάρβαρον*, ‘the savagery.’

A truly Athenian sentiment, worthy of the justice and moderation of a free nation, that private vengeance is a mark of the savage, and that the accused must be heard in her own defence.

628. *ἐν μέρει*, ‘in turn.’
630. *λέγοιμ' ἀντί*, ‘I will speak:’ only the delicate Greek language often avoids the positive and peremptory forms of speech by these conditional turns.
633. ‘Suspicious of the capture of Troy,’ i.e., expecting it would be captured.
636. *ἔθεισα . . . μὴ ἀθροίσῃ . . . καὶ ἄρειαν*.

Nothing is commoner in Greek than, in relating people’s motives, to break the regular *historic* sequence, and put the subjunctive after a past verb. This is done for the purpose of making the action vivid: we think in the same tenses (so to speak) as the actors did.

This idiom once established, it is turned to good account when *two* motives have to be given, a nearer and a more remote; the nearer is put in the *primary* mood, the remote in the *historic*. So it is here.

Compare Thuc., 3, 22.

παρανίσχον φρυκτούς . . . ὅπως ἀσαφῆ τὰ σημεῖα γῇ . . . καὶ μὴ βοηθοῖεν.

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It is not that one is probable, and the other improbable, but simply that one is subsequent to the other.

639. *aīpeir*, ‘to start’ an expedition (nautical word properly).
642. *ἐν φότερ νῦν ἐκδυνομέν*, ‘wherein but now we were suffering.’ In prose this would be generally *νῦν δι*.
644. *ὡς φράσοντα*, ‘as tho’ about to tell.’
648. The more usual construction of *μέσος* is *ἐν μέσῃ κλίνη*, 284.
649. Observe *ἔξ ἀριστερᾶς*, where we say, ‘on the left.’ Cf. 356.
651. I have taken Hermann’s neat emendation *θάκους ἔχοντα*, and *ἡνούν*, for *θάκουν*, *ἔχονται*, and *ἡνούν θ'*. ‘They praised the Thracian shuttle’ is intelligible, when they were admiring (with false flattery) Polymestor’s dress. But ‘holding the Thracian shuttle,’ meaning ‘the Thracian robe,’ is very harsh.
652. *ὑπ’ αὐγῆς*, ‘against the light,’ holding it up to see it better.
653. *κάμαξ* (‘a pole’), ‘the spear-shaft.’
654. lit. ‘made me bare of my twofold equipment,’ i.e., under pretence of admiring his spear and outer garment, they took them away from him. So, according to the real sense, the nom. to *ζητηκαν* is not *ἄλλαι* but all of them.
655. *τόκας*, generally of animals, ‘a mother.’ *ἴκπαγλέομαι*, ‘to admire,’ said to be from *παγλ-* = *πλαγy-*, ‘strike.’
656. *ἐπαλλον*, ‘dandled.’
657. *διαδοχᾶς ἀμειβονται χεροῖν*, ‘passing them from hand to hand,’ lit. ‘with succession of hands.’ The διά expresses *trans-*mission, down a line of succession. Observe the defective cæsura here.
658. *ἐκ-*, ‘after,’ like *τυφλὸς ἐκ δεδορκότος*. O. T. 454.
πῶς δοκεῖς, ‘how think you,’ used by Eurip. where he wishes to describe something sudden or surprising. Hipp. 446, I. A. 1590.
659. *ποθέν*, indef., ‘from somewhere.’

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660. *κεντάω*, 'stab.'

δίκην, 'like,' said to be the old meaning of *δίκη*, 'the custom, the way,' so, in acc., 'after the way of,' and hence used adverbially. Perhaps it is another case of apposition to the act. Cf. 467.

662. *κῶλα*, 'legs.' (Cf. *colon*, prop. a 'limb' of a sentence.)

663. *εἰ—έξανισταινεῖ*. The optative expresses here a general supposition; 'if ever I did' = 'whenever . . . '

Cf. *εἴ τις ἀντείποι, εὐθὺς τεθνήκει*. Thuc. 8, 66.

'If ever any one (= whoever) said no, he was at once put to death.'

664. *κόμης*, 'by the hair.' Cf. 250.

665. *πλήθει*, dat. of cause.

668. *πόρπη* (root *παρ-*, 'go through'), 'a pin' of brooch or buckle.

670. The verb is *ἐκπηδήσας*. This separation of the preposition is called *tmesis*.

673. *σπεύδων χάριν*, 'promoting thy good,' 'doing thee zealous service.'

678. *συντεμών*, 'cutting short,' i.e., summing up.

680. *συντυχών*, 'meeting, dealing' with them.

δει, 'from time to time,' i.e., 'whoever deals with them.'

683. *ἔδρασε*, i.e., *δ ἀνθρώπος*.

684. *σαθρός*, 'rotten,' 'unsound.'

685. *τάδικ*, 'injustice,' the subject of *δύνασθαι*.

686. *ἀκριβώ*, lit. 'to make accurate,' so, 'to study,' 'to learn fully.'

688. *ἀπάλοντο*, where we should say 'perish:' the habitual aorist. Cf. 320.

This is one of the passages where Euripides attacks the *σοφισταί*, who taught rhetoric and dialectics. At first Euripides' own delight in the philosophic questions and the new spirit of inquiry caused him to be classed (not unfairly) with the sophists; and it was only gradually

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that a strong opposition grew up to the deleterious tendencies of the new teaching, so that the name *σοφιστής* at last became unpopular. It is probable that he, in the later years of his life, tried to distinguish himself from the mischievous developments of sophistical teaching. At any rate, the Bacchae, his last play, is an attack on the excesses and dangers of the questioning spirit.

689. *τὸ μὲν σόν*, 'my duty to thee.'
- φροιμίου*, 'in the matter of prelude.' Dat. perhaps of manner.
696. *κηδεύσων*, 'with intent to wed.'
701. *κέρδη τὰ σά*, nom. 'thy lust of gain.'
704. 'Hector's spear still flourished.' A strong but natural metaphor.
705. *τι δ'*. The δ introduces apodosis of the sentence, i.e., the principal clause. This is common in Greek.
The argument is:—'Much more zeal would have been shown if you had done this while Troy was yet standing.'
709. *ἐσήμηγν' ἀστυν*, 'the citadel gave signal with its smoke.'
i.e. of its capture. *πολεμίων ὑπό*, 'fired by the enemies' hands.'
717. *ἔχων καρπεῖς*, 'patiently keepest it,' a touch of irony, as if it cost him an effort.
718. *τρέφων = εἰ ἔτρεφες*.
720. *ἀγαθοί = οἱ ἀγαθοί*.
721. *τὰ χρηστὰ δ' αὐτὸν ἔκαστ' ἔχει φίλους*.
The thought is a little obscure, and has been misunderstood. It is as follows:—
'If you had been faithful and brought him up, he would have been (718) your friend, whether in adversity or prosperity: for in adversity a good man is the truest friend, and "all prosperity has friends of itself," finds its own friends. Now you have both lost him for your friend (724) and lost the gold for which you slew him.'

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730. *aὐτόν, ipsum.*

731. δεσπότας δ' οὐ λοιδορῶ, i.e., I won't suppose anything so base of one in your high station.

736. Ἀχαιῶν, sc. χάριν.

738. πρόσφορα, 'befitting,' i.e., 'your defence is specious [but really barbarous'].

739. τάχα, 'perhaps' (lit. 'quickly,' i.e., it may 'easily' be so).

741. μάδικεῖν, μὴ ἀδίκεῖν. φύγω, delib.

743. τὰ μὴ φίλα, i.e., the punishment you have got.

749. The play ends with another effective touch of tragic irony: for he wishes he may find all well at home, where Clytaemnestra is waiting to murder him, and her adulterous lover, Aegisthus, occupies his home and throne.

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